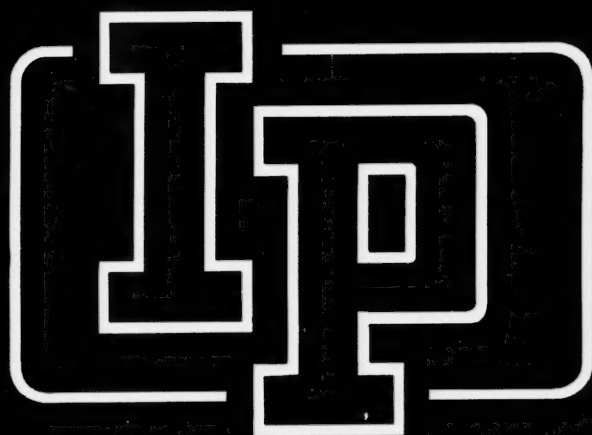


A U G U S T + 1 9 3 9



THE

INLAND PRINTER

TY

NI EMIR

R U D E R



Champion Plants No *China* Eggs

REMEMBER what a disappointed kid you were when some of the eggs you found turned out to be glass? They may have fooled the hens, but they were no good to you.

It's different with Champion Papers. Every grade is good, every one is usable. Not a phoney in the whole lot . . . nothing put in just to dress up the line. When Champion makes a paper it is for one reason only—it fills a real need in a big way.



Champion presents the most complete list of printing papers anywhere available. They range from finest enamels and uncoated book papers to cardboards, tags, bonds, ledgers, and envelopes and tablet writings. Whatever your printing requirements, use Champion Papers and let them contribute some real nourishment to your customers' business.

THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK . CHICAGO . PHILADELPHIA . CLEVELAND . BOSTON . ST. LOUIS . CINCINNATI

Introducing
 LUDLOW
 Radiant Medium

A typographic star of the first magnitude is Radiant Medium, the newest member of the Ludlow Radiant family of typefaces. This sparkling face is vitally new, yet it has the legibility and attractiveness of a standard traditional face.

The vogue for monotone sans serifs has been world-wide and that for monotone flat serifs is at its height. Both have proven their worth and have taken their place among the standard typefaces of permanent value.

But the experience of centuries has taught us that, to attain the fullest measure of legibility, a typeface design must depend upon variation in weight of stroke to assure easy recognition of letters. So why not a basic design for a typeface, modern in concept—stripped of inessentials, and simple yet practical—having the variations in weight of stroke which contribute so effectively to ease of reading—a typeface which invites reading and combines modern style with legibility?

Why not indeed? The asking of these questions was responsible for the carefully-weighed decision to produce the Radiant family of typefaces. Ludlow is proud to present this family as representing a new trend in typeface design—a trend most clearly observable in the Radiant Medium. Other members of the Ludlow Radiant family now available are Radiant Bold Extra Condensed and Radiant Heavy.

A few sizes only of these three series are shown in the column at the right. Specimen sheets showing the full size range of any of these series will be gladly sent on request.

Ludlow Typograph Company
 2032 Clybourn Avenue, Chicago

RADIANT MEDIUM

Brilliant Typefaces
 18 Point

Smart Clothes
 24 Point

Finer Model
 30 Point

Personnel
 36 Point



RADIANT BOLD
 EXTRA CONDENSED

Contemporary Art Exhibition
 18 Point

County Music Festivals
 24 Point

Educational Books
 30 Point

Newest Method
 36 Point



RADIANT HEAVY

Large Headings
 18 Point

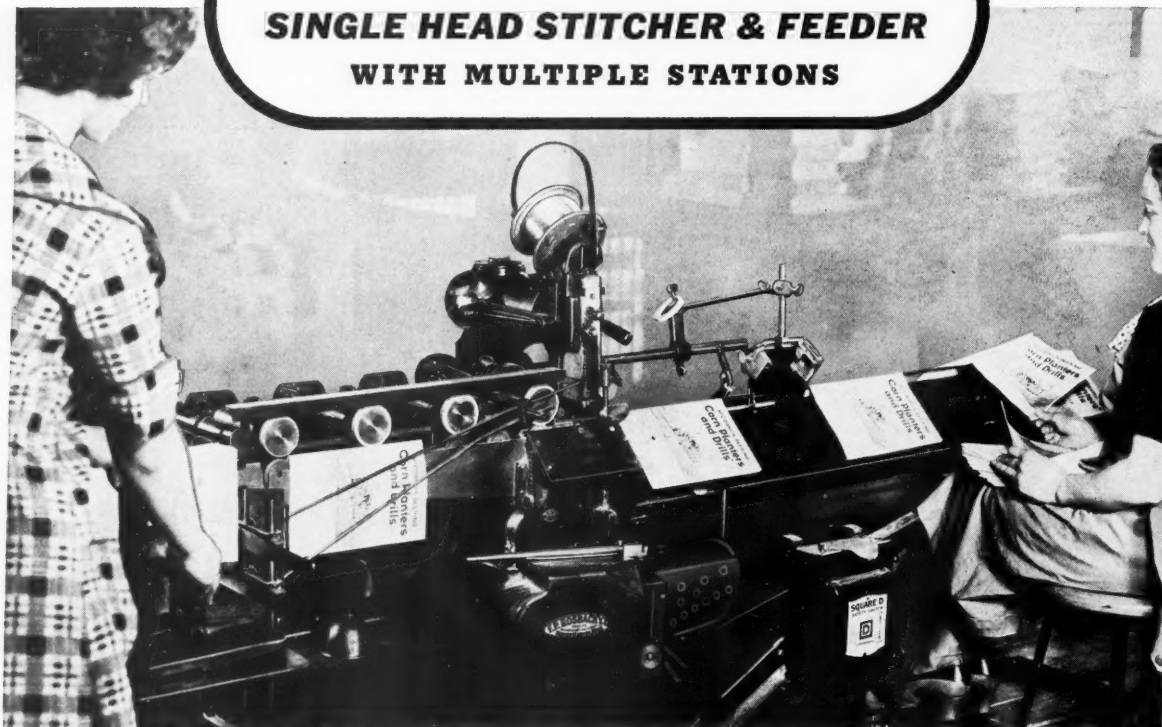
Demanding
 24 Point

Masterful
 30 Point

Bargain
 36 Point

ROSBACK

**SINGLE HEAD STITCHER & FEEDER
WITH MULTIPLE STATIONS**



Fastest, cheapest known method for handling “run-of-the-hook” stitching jobs

PROVIDES up to four times the production of the ordinary hand stitcher. Automatically handles saddle-stitching of pamphlets and signatures from 5½" long by 2" wide up to 26" long by 12" wide. Will place 2 or 3 staples in a single pamphlet and up to 10 staples in multiple forms, 2, 3, 4 or 5 forms up. Capacity from 2 sheets up to 3/16" saddle-back, or pamphlets up to 3/8" thick. Has wide range of speeds, producing up to 9,000 pamphlets per hour in

gangs, or up to 5,000 single-form two-staple pamphlets per hour.

Also handles multiple signature books, gathering signatures automatically. Extended cover work can likewise be done, covers and signatures also being gathered automatically.

Practical for short runs, as well as long, since only from 1 to 5 minutes are required to set machine. Equipped with packer delivery—delivers booklets on edge, backs up, neatly jogged.

Write for complete details and prices.

F. P. ROSBACK CO.

LARGEST PERFORATOR FACTORY IN THE WORLD

BENTON HARBOR, MICHIGAN

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



"... freedom from curl is characteristic of Kimberly-Clark papers"

In every printing plant there are operations which depend on something besides equipment and experience. This photograph illustrates one of them. If the paper shown here has any tendency to stretch or curl under the grippers... well, you know what will happen.

Men who really know printing, such as the production chief* of one of the largest printing plants in the Middle West, say that the printer can extend his control, even to operations like this, by using Kimberly-Clark papers. For, they point out, "the uniformity and freedom from curl which characterize Kleerfect and Hyfect mean better register, fewer stops and less spoilage."

If you haven't used Kleerfect or Hyfect lately, try running your next job on one of them; then you'll know, just as the man whom we quoted above knows, that the contribution paper makes towards cutting printing costs is a major one!

*Name and letter on file.

KIMBERLY-CLARK CORP. (Est. 1872) NEENAH, WISCONSIN • CHICAGO, 8 South Michigan Ave. • NEW YORK, 122 East 42nd St. • LOS ANGELES, 510 West Sixth St.

Kleerfect
THE PERFECT PRINTING PAPER

UNIFORMITY IN
OPACITY • INK AFFINITY
NON-CURLING • PRINTABILITY
STRENGTH • BASIS WEIGHT
COLOR AND FINISH

Hyfect
ALL-PURPOSE BOOK PAPER

Types Right

When the job is printed
... when its "zero hour" ap-
proaches and the typewriter
takes it ... that is when it is
really sold. For if it does not
type right, erase right, and
look right *in use*, it's a com-
plaint—not an order. *Master-
line Papers* not only print
right, but work as they should
in offices. And they look like
what they are—real quality
business papers! Ask your
Masterline salesman, or write!



Masterline PAPERS
FOR BUSINESS

Rag-content Bonds ...
Ledgers and Onion Skins
designed for American Industry

Fox River Paper Corporation

MILLS and GENERAL OFFICE ... APPLETON, WISCONSIN
Service Offices in NEW YORK, LOS ANGELES, SAN FRANCISCO

*Presses
like these
tax good
management...*

IDLE or running—presses like these inevitably lose. Being mechanical, they cannot improve themselves. Neither can bulky construction, low production, inaccessibility, slow getaway, be overcome by rebuilding or the attachment of automatic feeders and deliveries.

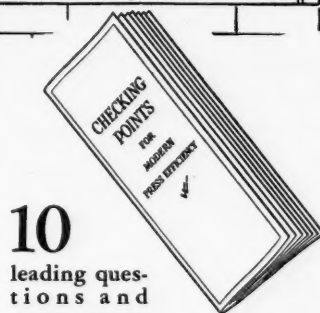
Such presses hinder the progress of their owners. Every deficiency takes a premium in lost effort, extra work and higher cost. These presses of a bygone era handicap capable management in pressrooms from coast to coast.

To replace such presses with modern Miller Automatics is the first step towards regaining competitive advantage and earning new profits. Evidence of this will be found in the country's leading pressrooms. Facts and figures gladly given to reputable concerns, on request.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

Please Mention The INLAND PRINTER When Writing to Advertisers



10

leading questions and comments are given in a booklet "Checking Points for Modern Press Efficiency." Readers say that their consideration of the facts given in this booklet, has repaid them many times over. A copy gladly mailed to you, on request. No obligation.



Highspeed Production
Equipment

DEXTER

Feeders, Folders,
Trimmers, Stitchers

STANDARDIZE with CLEVELANDS

For years others have endeavored to produce a Folding Machine "as good as a Cleveland" —the highest compliment that can be paid.

But, thanks to the high standards set by Cleveland Engineers, Cleveland Folders continue to lead the field in Speed, Variety of Folds, Earning Power, Convenience of Operation, Design and Durability.

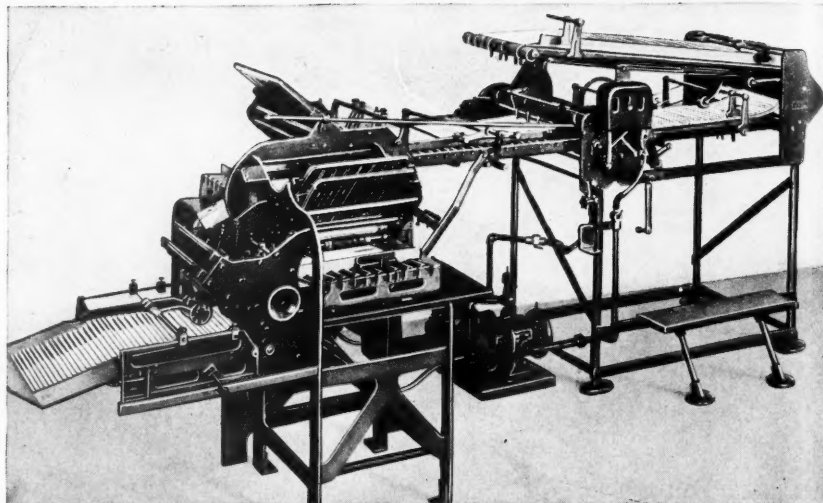
When you install one of the new Cleveland models, you have the most useful and profitable folding equipment available.



THE MODEL "W" CLEVELAND

Folds sheets 3x4" to 14x20" at speeds up to 300 feet or more per minute. Makes five folds—two in parallel and three in right angle section.

With the new Small Signature Attachment a great variety of small signatures may be folded to as small as 3/4". Designed for package inserts.



THE MODEL "DOUBLE O" CLEVELAND

Folds sheets ranging in size from 4 x 6" to 22 x 28". Its nine folding plates, three in each section, give a folding range beyond that of any folder of similar size. Operates at better than 300 feet per minute.

A recent survey revealed that over 90% of Direct Mail Literature issued by leading advertisers comes within the size range and folding range of the Cleveland "Double O".

BEFORE YOU INSTALL A FOLDER—

Look for these features which make Cleavelands superior to any other.

1. Diagonal Roller Feed Table and Cross Carriers with Ball Registering Guides—the most practical, accurate and convenient method of feeding and transferring sheets on the buckle type untimed folder—no adjustments required on feed table for sheet size.
2. Swinging Deflectors attached to each Fold Plate—instantly engaged or disengaged—no bolts to remove—no wrenches used. Saves setting time.
3. Variable Speed Feeder Controls for feeding any size sheet edge to edge, or providing minimum gap as needed—adjustable with machine in operation—assures maximum output on all sheet sizes.
4. Variable Speed Control for increasing or decreasing speed while Folder is in operation. No pulleys to change.
5. Feeders are equipped with calipers to prevent feeding more than one sheet at a time.
6. Means for folding two or more up work in multiple signatures folded in right angles—increases production 50% or more over folding single signatures.
7. Accuracy of folding is not affected by ordinary variations in thickness of stock during the run.
8. For Durability—Hardened Steel Roller Bands, Hardened Steel Gears, Bronze Bushings, Ball Bearings, Modern Engineering and design combine to provide a machine that will give you long service and low cost of maintenance.
9. The new Cleveland models are more than 50% faster than older models. *The fastest Folders built.*

Ask for our Representative before you buy a Folder. He can give you valuable assistance in obtaining the Folder that best fits your work and pays you the biggest dividends.

Exhibitors, Graphic Arts Exposition, New York—September 25th to October 7th

Dexter Folder Company, Pearl River, New York

NEW YORK, 130 West 42nd Street
CHICAGO, 10 West Hamilton Street

BOSTON, 185 Summer Street
CLEVELAND, 1900 Euclid Avenue

DALLAS, J. P. Carter, 5241 So. 1st Avenue
SAN FRANCISCO, LOS ANGELES, SEATTLE, Harry W. Whitman Co.

Permanized **LEDGER** Papers

OUTLIVE THEIR CONTEMPORARIES!

Permanized Ledger Papers are made to endure. Records placed on these great ledger papers today will, except under the most extraordinary circumstance, look like new—figures clear, colors bright—for many years. Years in storage will not affect them.

Here's why: Whiting Springs Water, so amazingly pure that no filtering is required, is used exclusively in their manufacture. Finest cotton fibres and highly purified chemical pulp are united with this unexcelled water to produce ledger paper of exceptional quality.

The result is that *Permanized Ledger Papers* take machine posting, penwriting, typing or printing equally well. They erase cleanly, leaving a hard, fuzz-free surface.

Research costing thousands of dollars has enabled Whiting-Plover experts to produce special white and buff colors that are particularly easy on the eyes. The white features a non-glare finish; and the excellent contrast between the paper and ink makes for maximum readability. Many items in blue, also.

Nothing has been overlooked in the making of *Permanized Ledger Papers*. That is why demand for them is growing day by day.

Manufactured Exclusively by

WHITING-PLOVER PAPER COMPANY

Stevens Point, Wis. • 71-73 Murray St., New York City

BOND PAPERS • LEDGER PAPERS • THIN PAPERS

KEEBORD TYPEWRITER PAPERS



Please Mention The INLAND PRINTER When Writing to Advertisers

**OUR COMPLETE SERVICE
SPANS ALL THE GAPS IN
THE PREPARATION OF YOUR
ADVERTISING**

ENGRAVING • PHOTOGRAPHY • AD COMPOSITION • PHOTO-RETOUCHING • ILLUSTRATION • LAYOUT

● All you have to turn over to us is the IDEA. We return it on engravings ready for the press. We can do this because our service is complete—eliminating all gaps and expensive delays between one operation and the next.

SUPERIOR ENGRAVING COMPANY

215 WEST SUPERIOR STREET • CHICAGO • SUPERIOR 7070

Coming Closer



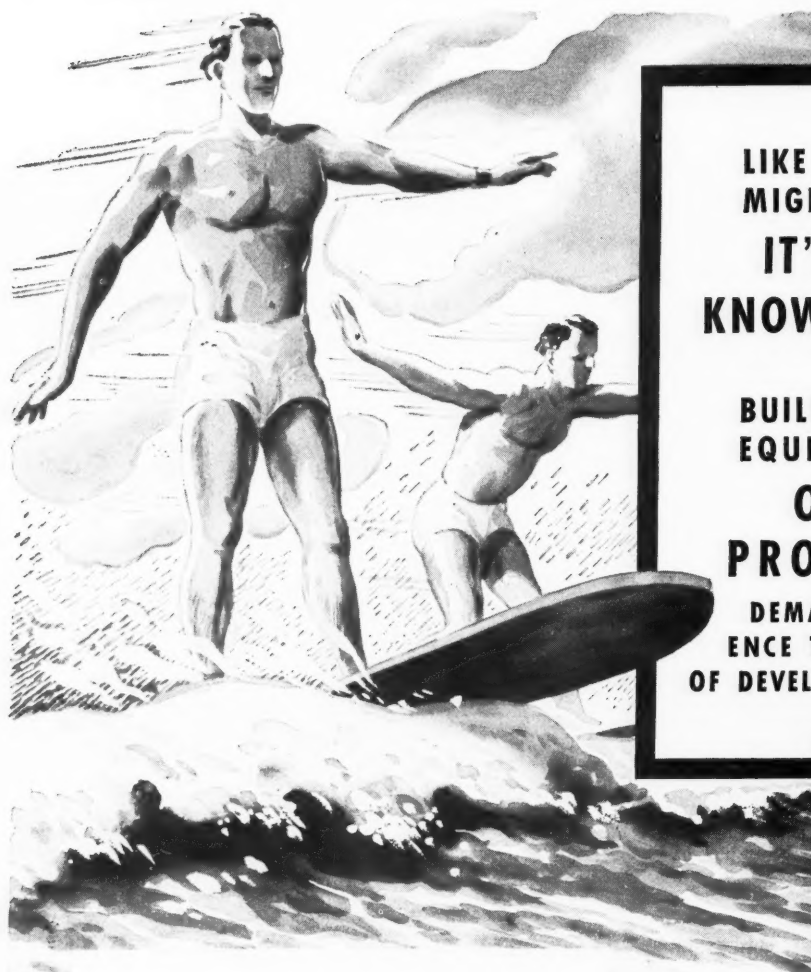
Letterpress Equipment

*possessing new factors of high efficiency
aimed directly at the heart of the
printers' sales problem.*

*... designed and made by the
world's largest exclusive manufacturer
of cylinder presses.*

*.... to enable printers to give a
maximum of quality and service at
an attractive but profitable price
which, all Utopian dreams aside, is
the most potent business builder known.*

W A T C H S E P T E M B E R T R A D E P A P E R S



LIKE RIDING THE
MIGHTY SURF...
IT'S ALL IN
KNOWING HOW!

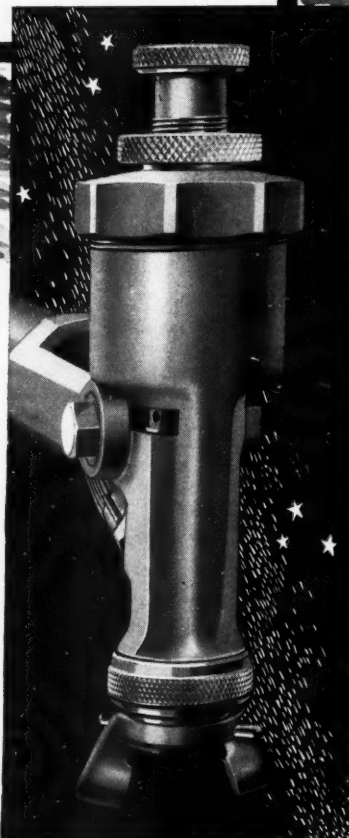
BUILDING SPRAY
EQUIPMENT FOR
OFFSET
PROTECTION
DEMANDS THE EXPERI-
ENCE THAT ONLY YEARS
OF DEVELOPMENT CAN GIVE

CONTROL to the highest degree—that's what it takes! And that's what DeVilbiss has. Fifty-one years of experimenting, patience and practice have gone into the building of its spraying equipment. Every working part perfectly attuned to the job to be accomplished!

When you buy spraying equipment for the prevention of offsetting, look to DeVilbiss. There are 15 standard outfits—portable and stationary—to meet every pressroom need. *Write for full information.*

Equipment licensed for
use under U. S. Patent
No. 2,078,790.

The DeVilbiss Spray Gun
incorporates the most ad-
vanced engineering design.
It has few operating parts
and is perfectly controlled.
It will automatically open
and close millions of times
without clogging or giving
trouble.



DEVILBISS **SPRAY SYSTEMS**

THE DEVILBISS COMPANY • TOLEDO, OHIO • U.S.A.

"Here's a selling help that really helps!"



How this Hammermill Cover Portfolio helps you land profitable orders!

PRINTING JOBS originate as ideas. When a customer knows what he wants, he's in the market. When you place an attractive printing job before him—and he likes it—he's a "hot" prospect.

Where can you get such ideas? Well, for instance, from this Portfolio of Commercial Reprints on Hammermill Cover. Here are samples of cover jobs other people are using today—ideas that may prove profitable to you.

Send for this collection and study the specimens. See the sharp, clean printability of Hammermill Cover. See how its brilliant colors make a striking background

for designs that get and hold attention. And note that you can print it economically, work-and-turn, because Hammermill Cover in antique and ripple finishes is alike on both sides in color and printing qualities.

Use this portfolio as an idea generator for your customers. Show them how an eye-catching cover wins extra attention for their booklets and catalogs. Show them how a durable cover keeps their message alive and selling. Show them Hammermill Cover. Sell them Hammermill Cover. And ring up an extra profit on every booklet and catalog job you produce.

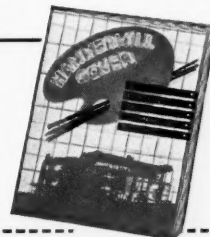
If you plan to drive to New York to the World's Fair, take beautiful Route 5 through Erie and visit Hammermill. We'll be glad to show you how Hammermill Papers are made.

What the Coupon Will Bring You . . .

SPECIMENS of top-notch cover jobs produced for 11 different advertisers...examples of 1-color, 2-color, 4-color work . . . "different" treatments in layout and design . . . a warehouse of useful new ideas . . . a "Production Detail" sheet listing equipment used for each job.

MAIL COUPON NOW for the Portfolio of Commercial Reprints on Hammermill Cover.

Send it now!



**HAMMERMILL
COVER**

MADE BY THE MAKERS OF HAMMERMILL BOND

*Send for
it!*

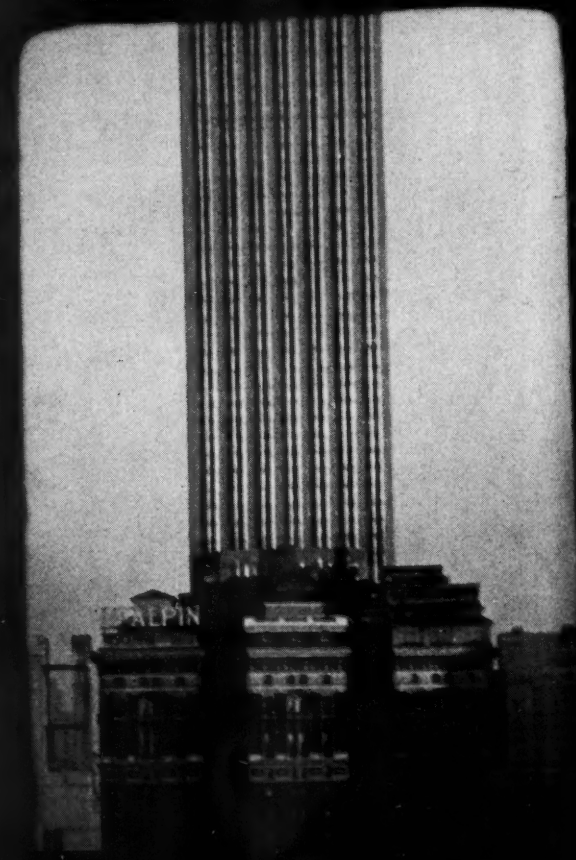
Hammermill Paper Co., Erie, Pa. IP-AU
Please send me the Portfolio of Commercial Reprints on Hammermill Cover.

Name _____

Position _____

(Please attach to your business letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers



NEW YORK BECKONS

SEPTEMBER 25th TO OCTOBER 7th

NATIONAL GRAPHIC ARTS EXPOSITIONS, INC. 480 LEXINGTON AVENUE NEW YORK, N. Y.

OFFSET *that is Right the First Time*

HARRIS *Performance*
that reflects Craftsmanship

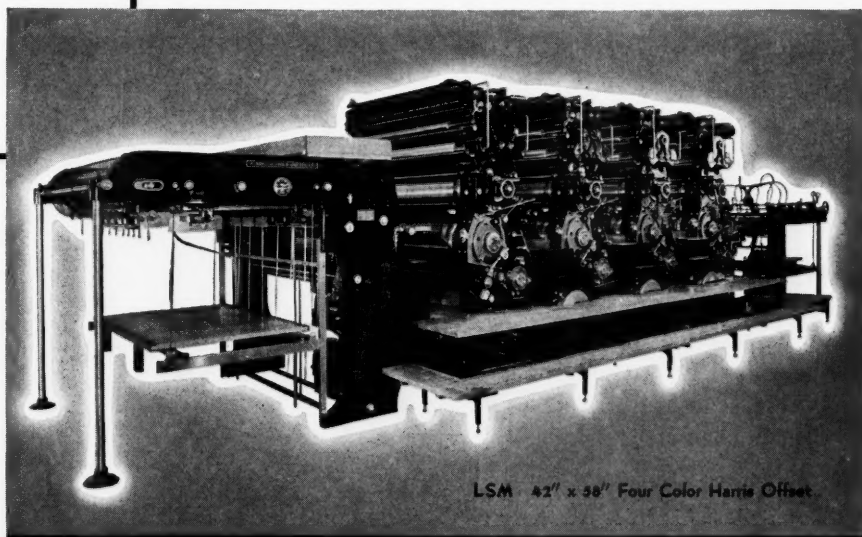
LITH *Chemicals*

Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

**Pioneer Builders
of Successful
Offset Presses**

Good Craftsmen determine the results they want before the press begins to run. They expect those results to materialize when the sheets are fed—the first sheets and the last.

Harris Press Performance is a basic answer to these expectations. Designed by Offset Craftsmen and built by Offset Craftsmen, Harris Offset Presses produce the kind of Offset that is right the first time.



LSM 42' x 38' Four Color Harris Offset

**HARRIS SEYBOLD
POTTER** *Company*

General Offices: 4510 East 71st St., Cleveland, Ohio • Harris
Sales Offices: New York, 330 West 42nd St.; Chicago, 343
South Dearborn St.; Dayton, 819 Washington St.; Atlanta,
(Harris•Seybold•Potter Service Corp.) 120 Spring St., N.W.;
San Francisco, 420 Market St. • Factories: Cleveland, Dayton.

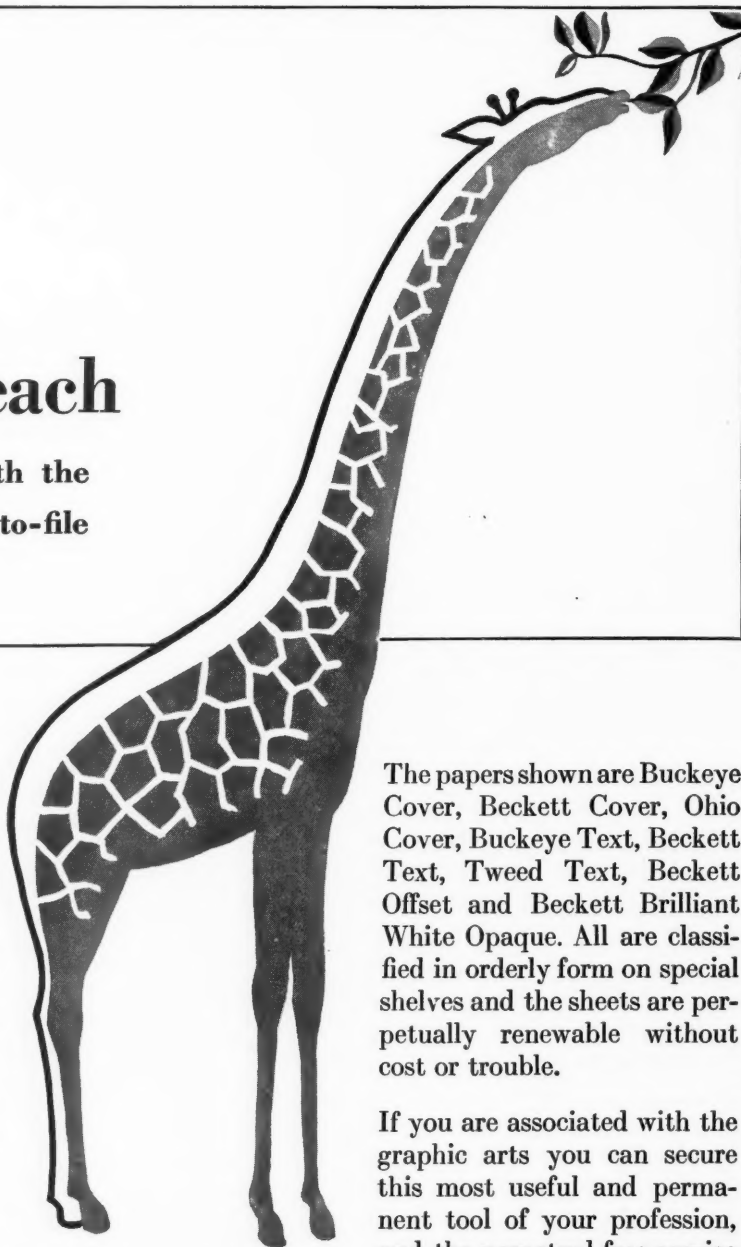
In Easy Reach

of Paper Samples with the
Beckett Perpetual Auto-file

NATURE solved the problem of the giraffe, but the printer and advertising man need help in getting what they require.

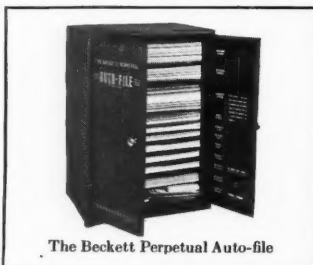
It is quite as important for the user of paper to be able to put his hands quickly and conveniently upon exactly the kind of paper the job calls for, as it is for the giraffe to put his mouth on the succulent twigs high up in the mimosa.

Here is where the Beckett Perpetual Auto-file comes in. In its beautiful and compact steel cabinet, only 19 inches high, are found 298 varied dummy samples, 9 x 12 inches after folding. They include nearly 200 different varied items of the papers most useful in preparing printing.



The papers shown are Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text, Tweed Text, Beckett Offset and Beckett Brilliant White Opaque. All are classified in orderly form on special shelves and the sheets are perpetually renewable without cost or trouble.

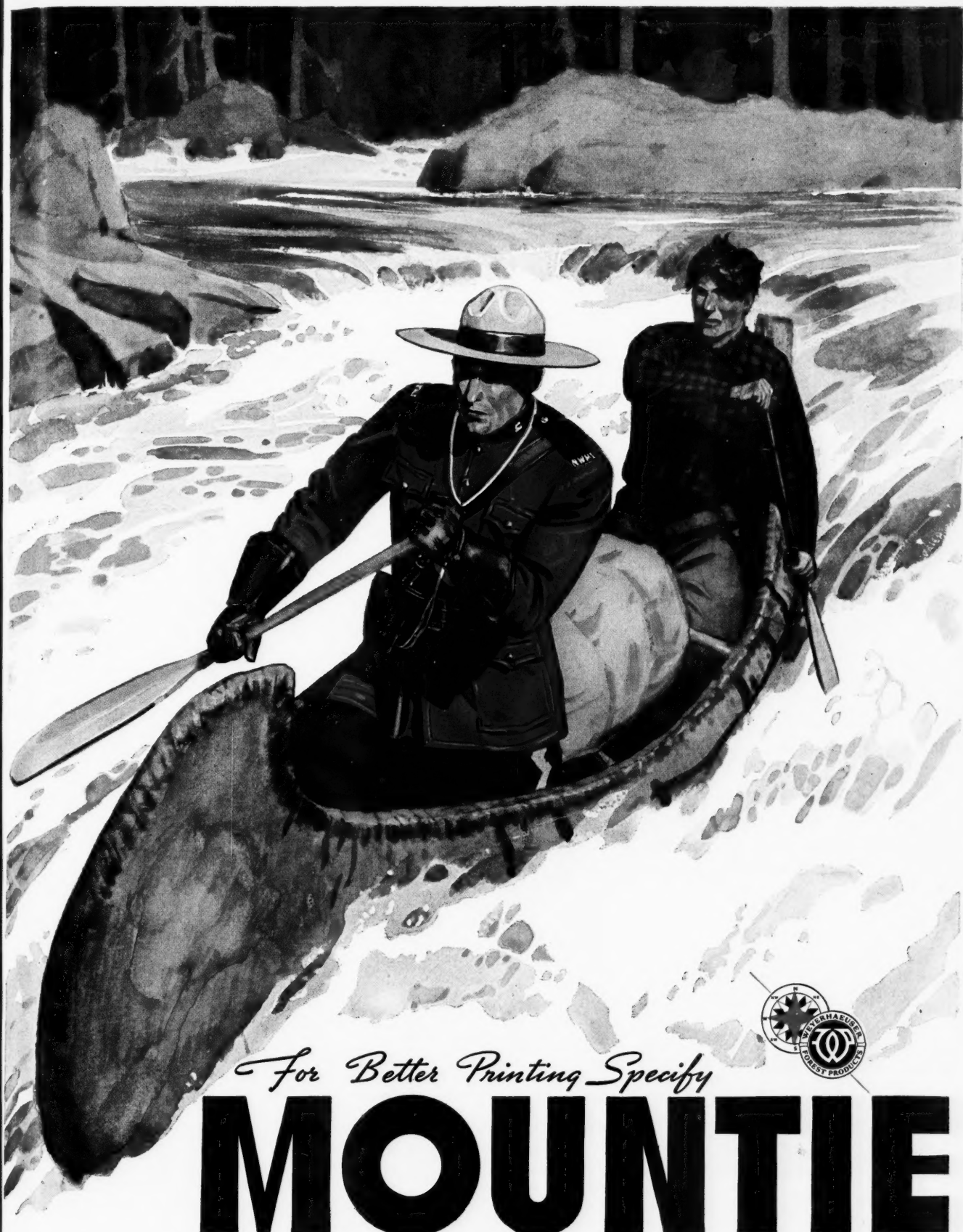
If you are associated with the graphic arts you can secure this most useful and permanent tool of your profession, and the perpetual free service that goes with it, for the nominal price of \$5.00. This is but a small fraction of its actual cost. If it disappoints you we will gladly refund your money if requested within thirty days from date of delivery.



The Beckett Perpetual Auto-file

THE BECKETT PAPER COMPANY
MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Copyright, 1939, by The Beckett Paper Co.



For Better Printing Specify

MOUNTIE

PEDIGREED PRINTING PAPERS

LEADERS IN A FAMILY OF QUALITY PRINTING PAPERS MADE BY

THE NORTHWEST PAPER COMPANY, CLOQUET, MINNESOTA

CHICAGO

•

MINNEAPOLIS

•

NEW YORK

•

SAN FRANCISCO

•

ST. LOUIS

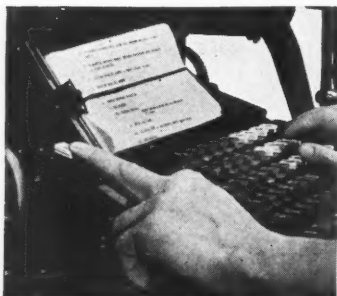


QUIT FARMING—Barnes Printing Company, of New York City, do publication work—they print 20 monthly magazines, two weeklies, two dailies and several annuals, along with some miscellaneous work. Last year they found it was necessary to “farm out” a lot of composition in order to keep up with schedules. Now they’ve put a stop to that by placing

two new Master Models at the head of their 7-machine Linotype line (No. 7 is around the corner). With these Linotypes and 80 easy-to-change magazines, they can keyboard 100% of their text matter and 90% of all their ads. Above: Foreman Mack Harris and Supt. Charles Stuart are checking over exclusive Linotype advantages on a Master Model.



Set in Linotype Scotch No. 2 and Erbar Bold Condensed



ONE KEYBOARD operates both main and auxiliary magazines. Just stay in position and touch this shift key. What a time-saver! It's just one more exclusive Linotype advantage.



LABELERS—All over the world McCourt Gummed Labels guide packages to their destinations, tell you what's in those bottles from the drug store, perform a hundred-and-one other tasks. At the McCourt Label Cabinet Company, Bradford, Pennsylvania, this new Blue Streak Linotype plays a vital part in keeping production costs of these “stickers” to

a minimum. Since 90% to 96% of all their machine composition is either centered or flushed, they say the Self-Quadder is indispensable. Standing by the machine are I. Rogalsky, vice-president, and J. A. Maxwell, composing-room foreman. At the keyboard is Alfred Moses, machinist-operator. If you've a specialized printing problem, Linotype may help to cut costs.

PRINTED FROM TENAPLATE ELECTROTYPES

BY PARKER-WONN, INC.

ORIGINAL PROCESS PLATES

BY COLLINS, MILLER & HUTCHINGS



PAINTED BY PAUL LEHMAN

J. L. Frazier, Editor

The Inland Printer

AUGUST, 1939
VOL. 103 • NO. 5

HOW ABOUT PSEUDOPRINTING?

In this third article of the series that began with state printing, another source of competition—duplicating machines—is discussed, also causes and suggested ways of meeting the problem • By F. H. BRANHAM

LOOKING BACK over the centuries since Johannes Gutenberg invented movable type, we find each generation improving the art of printing. In this modern age, we may feel we have reached the extreme limit of progress and advancement. Yet, we of this generation will doubtless see still more wonderful improvements come in the printing industry.

In recent years, especially, there has been remarkable progress. New types of automatic, high-speed presses have been perfected. There are typesetting machines which all but talk. Precision shop equipment for every need has, it seems, been invented and new processes of production are placed in the hands of our present-day, highly skilled craftsmen, together with advanced ideas in printing papers, greatly improved printing inks, modern type faces, and last, but by no means least, almost fool-proof cost systems. All these have contributed to the high station which the art of printing has attained.

But having accomplished all this—having provided the means of informing the world immediately of every great achievement in all branches of human thought—having toiled diligently for the past five centuries to give the world a great industry, one most vital to civilization—what does the printing industry face today? In many places it is threatened by competition from within the very organizations and businesses it has so faithfully served and helped grow and profit.

The competition has come from make-shift devices which, operated in

plants or offices of former customers, turn out a poor substitute for printing.

The various kinds of equipment, commonly called "duplicating machines," are becoming more and more detrimental to the printing industry each year. Talk with almost any commercial printer about his business today and he will say "I have lost a number of my regular customers recently due to their having installed duplicating machines. They are now printing their own office and factory forms—jobs which I had been printing for them for years."

Yet, duplicating machines are seldom satisfactory. In the first place, they do not duplicate. The typewritten copy may be letter-perfect, but the so-called duplicated job is never equal in appearance to the original copy, and quite frequently is scarcely readable. Frequently, I have found this class of work to be slipshod, out of register, offset, blurred and illegible in spots. Especially have I noticed this in restaurants which make up their own mimeographed menus. I have also observed this in books containing figures, for example, reports of committees, and surveys.

In many instances, where the purchasers are honest and willing to admit their mistakes, you can find slightly used duplicating machines tucked away in storage rooms or basements—discarded as impractical. On the other hand, there are business concerns which operate duplicating machines every day. Some find use for them but one day a week, or perhaps once a month. It should be an easy matter for

a printing salesman to convince these two groups of users that such machines are not profitable investments. These cases, however, are not important.

Duplicating machines in daily use are *the real problem*. Their owners will claim that the work turned out by them "is good enough" for the purpose. Yet, these same men would refuse to pay for work of such inferior quality printed by a commercial printer!

One such case came to my attention a few days ago. It was a mimeograph job. A large department store had an office form done two on by this stencil process. They had no paper cutter of their own so they delivered the job to the printer to be cut apart—a simple matter when fed to a guide. The mimeographed sheets, however, had not been fed to a guide. The printer was having one sweet time of it trying to cut them without bleeding the printing. Finally, he had to give it up as hopeless and cut them blind, as it were. The result was that almost every other sheet was spoiled in the cutting. Previously, this printer had been printing this same job in large quantities. Now all he gets is a cutting job and a headache.

It was an important part of that printer's *selling* job to enlighten his customer. It was his responsibility to point out the imperfections in his work, spoilage, all the lost time, and other losses. Otherwise the man higher up may never know the amount of time and expense that is being put into slipshod work. Usually, the duplicating machine users have no printing cost system or time sheet. Consequently, they don't know what the work costs.

Facts and Figures on Penal Printing

● In 1932, printing in the total value of \$673,431.15 was produced in 46 state prisons, penitentiaries, reformatories, institutions of correction and other state institutions in 28 states, the District of Columbia, and one city (Detroit) by 958 prisoners, according to the prison labor survey, figures compiled by the Bureau of Labor Statistics, Division of Construction and Public Employment. All these goods were sold for state use to other state institutions, except goods to the value of \$5,681.56, which were sold for state account in the fol-

lowing states: Connecticut, Illinois, Nebraska, Vermont, Virginia and Washington.

The largest average number of prisoners employed is reported for the Ohio State Reformatory, with 140, and output valued at \$31,768.27. The Illinois State Reformatory reports 77 employed and value of output at \$59,794.28. The New Jersey State Prison showed 76 employed, producing printing valued at \$72,720.56. Twenty institutions were shown to employ ten or fewer prisoners on printing production.

Here is a fiscal summary of the situation outlined in the June article of this series

Frankly, printers of today—and, yes, even our printer-ancestors—are, to a great degree, responsible for this state of affairs. In the past, widely varying quotations on identical printing jobs caused printing buyers to conclude that at least some printers were making tremendous profits. Large differences in prices quoted on identical work confused the buyer. It, naturally enough, created suspicion in his mind. This suspicion finally resulted in printing buyers shopping around for additional bidders as a matter of course. The more bids, the more complicated became the situation.

When a buyer of printing is in a mental bog, trying to determine the real value of his printing requirements, he is easy pickings for the duplicating machine salesman. He is an interested listener when the salesman tells him of the tremendous profits in printing, the enormous savings possible for his business when he is his own printer, and the convenience of getting a job of printing when he wants it by installing a duplicating machine. Probable result: another customer lost to the printer!

While wide variations in the quotations of different printers on a specified job of printing have, in recent years, been less frequent, still wide variations occasionally do occur even now. They create plenty of trouble. Therefore, let our objective be the complete elimination of this stumbling-block of our own making as we undertake to correct its results.

tion processes. They must be sold to the extent of boosting letterpress printing on all occasions—in their daily contacts, in speeches, in their business letters, in their social contacts, and *most important*, when talking with those from whom they buy supplies for their businesses and their homes. They should always emphasize that a great industry should not be handicapped by cheap imitations just for the sake of a hoped-for paltry saving which, more frequently than not, is an illusionary one!

When interviewing customers who bring up the subject, the printer should make comparisons between jobs produced by the letterpress process, with its artistic typography and perfect legibility, and like matter, or the *same* jobs, produced by the imitation printing processes. The superiority of the typography alone, as done by real craftsmen, is so evident when compared with typewritten duplication, that it practically tells its own story.

Then, when letterpress, with its perfection of impression, is explained, the salesman of printing has a double-

THE LOWEST PRICE, THAT'S ALL!



Illustration courtesy "Queensland Master Printers Bulletin," Brisbane, Australia

● Don't worry too much about Mr. Lowest Price—his proposition glitters only at first glance. Buyers of printing seldom are fooled by him more than once. He spikes his own game with the delivery of the job—in fact, he gives the show away with the very first proof. . . . Remember: the salesman who sells brains and craftsmanship, who can create good selling ideas and put them on paper, has no competition from the out-and-out price cutter.

barreled story of what real printing has that imitations can never have. It will convince the open-minded buyer who wants his firm's printing, including office forms, to be a credit to the company.

A good plan is to collect samples of work produced on duplicating machines, set up the same copy in artistic typography, put them on the press, print a few copies for samples . . . and then mail to a list of duplicating machine users, a sample of your work

tutes, is our own failure to utilize our own equipment to advertise *our own product*—PRINTING. Printers produce the pamphlets, booklets, broadsides, catalogs, and scores of other kinds of publicity pieces to advertise and sell millions of units of other men's products. Many of them we buy ourselves, often because we have read about them in just such printed pieces as we produce—use them day in and day out. Yet, seldom do we find a printer who advertises his own product

with stores and manufacturers who use printing to the full extent of their power.

On this page is reproduced a mimeographed job and the same job printed by letterpress with good typography. The mimeographed job is reproduced exactly as it was distributed to the prospective customers. It has always been a rule in the printing industry that figures especially should be printed perfectly legible. Note the imperfect spots on the mimeographed

Ralph Robb
STANDARD LUBRICATION SERVICE
1803 RIDGE AVE GRE 9562

SIMONIZ SPECIAL FOR THE MONTH OF MARCH

WASH	1.00	} 5.69
LUBRICATE	1.00	
TIGHTEN BODY BOLTS	2.50	
CLEAN SPARK PLUGS	.50	
CLEAN AIR FILTER	.50	
SIMONIZ	7.50	
(REGULAR PRICE)	12.50	PRICE

This offer is for the month of March only. Phone and arrange for us to pick up your car.

SIMONIZ Special for the Month of March

Wash	1.00
Lubricate	1.00
Tighten Body Bolts	2.50
Clean Spark Plugs	.50
Clean Air Filter	.50
SIMONIZ	7.50
(Regular Price)	\$13.00

Special Price \$5.69

This offer is for the month of March only—
Phone and arrange for us to pick up your car

RALPH ROBB
STANDARD LUBRICATION SERVICE
1803 Ridge Avenue GRE. 9562

Above is a stencil job, a reduced facsimile of actual piece supposed to arouse interest and do a selling job. Note error in addition of figures

Here is copy at left set up by a good printer. Note contrast in eye-appearance, legibility, and interest. Printing invites attention and is read

clipped to the sample of their duplicating machine's job. It might even be a good idea to quote a price on the respective jobs and ask the duplicating machine owners to check their costs to see if their "home-spun" work is not costing them as much as, or more than, you are asking for high-class printing. The expense of such a campaign is negligible. One of your customers would spend many times that amount for a much less convincing mailing. Moreover, the first customer who saw the wisdom of your plan to save by using printing would pay for the expense of the campaign. Why not try it?

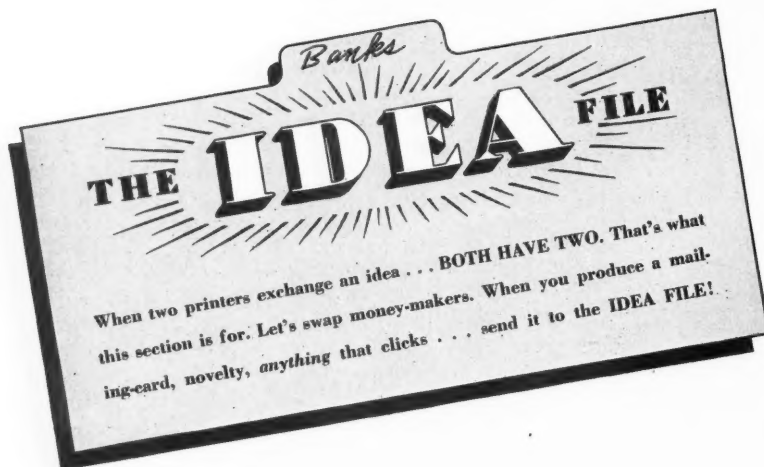
The weakest spot in our armor, as promoters and defenders of printing against the encroachment of substi-

in the same consistent manner. Nor do we make any sincere, continued effort to create demand for more booklets, broadsides, folders, and other such advertising pieces by buying bread, clothing, automobile tires, radios, and other needs, from merchants and manufacturers who are large and steady users of printing.

We often fail, also, to emphasize to our employees that it is to their interest to buy from merchants who use the products of their labor—PRINTING. Imagine, if you can, what a boost our industry would get should the million or more workers in the printing and publishing industry of the United States let it be known they intend to concentrate their purchasing power

page; but this is only one of the minor flaws of the pseudoprinting job as every printer will see.

Printers cannot undo the mistakes or oversights of the past, but the future can be made to tell another story! It should be quite a different one . . . when our own house is in order. Then, confident and sure of ourselves, we can sell the superiority of printing over all substitutes. We can never check the menace of duplicating machine, or any other threat to real printing, however, until all printing firms, large and small, and the employees and their families unite to keep printing in its rightful place as the one, effective, permanent way of conveying and preserving thought.



The May Company, leading Cleveland, Ohio, department store, has a double corner location which gives it window display space on three main streets. That means a lot of window background panels available for advertising placards and posters.

Here is an idea May's used to make a continuous running story—'round the block, with advertising copy on background panels:

Each panel emphasized a key-word and linked it to the signature—Greater May Company. One poster, for example, read: "It Took FASHION to build the Greater May Co.," another one, "It Took WORK to build the Greater May Co.," a third, "It Took a DREAM to build the Greater May Co.," and one of the best, "It Took ENTHUSIASM to build May's."

Each of these slogans was illustrated with an attractive drawing that fitted the copy. Layouts varied. In some cases copy was at the side of the illustration, in others above or below it. There was variety to avoid monotony but a definite *family* relationship in all the posters that exerted its advertising pull from window to window.

Similarly, a series of booklets, bill enclosures, or even blotters carrying along a theme like the May Company's poster series, would make an excellent campaign idea for any business.

★ ★

Candid comments from each guest are requested by the Hotel Lincoln of Indianapolis, Indiana. He finds the request that he speak (or, rather, write) freely printed on the cover of a small folder in the stationery compartment of the writing desk in his room. The copy heading reads: "How Do You

Like The Lincoln?" Then it continues: "We're anxious to know your real opinion of Hotel Lincoln and will sincerely appreciate receiving your comments and criticisms as well as any suggestion that you may care to make.

"On the next page we have listed several important features of Lincoln hospitality and service on which your comments are especially invited. However, it is not necessary for you to follow our outline in giving us your opinions.

"Please feel assured that any information that you give will be treated with confidence and that it will be given careful consideration. We suggest that you place this folder in a sealed envelope addressed to the manager and deposit it in the Suggestion Box at the mail clerk's desk, or leave it with the room clerk or assistant manager on duty.—Thank you."

The inside of the folder gives a list of things for the guest to comment on—his room (rate, furnishings, mail service), the hotel's restaurant, its coffee shop and bar (prices, food, and service), mail, telephone, and telegraph service, and so on, through valet, laundry, barber, and the many other services and conveniences offered in a modern, metropolitan hotel.

There is space for comment under each item, and on the back of the folder the guest is invited to write out suggestions on service, not listed.

This idea appears to be 100 per cent good will and institutional. Yet, consider what an excellent means of bringing the guest back to the hotel the next time he passes that way! He has been given an opportunity to help manage the hotel. He knows they value his ideas. And if he has made a suggestion, he will be eager to see what has been done about it.

Alert hotel management will see to it that every piece of such volunteered advice is acknowledged, at least by a postal card from the hotel.

★ ★

Large billboard signs outside the town of Lisbon, Ohio, inform motorists approaching the city that they are about to enter a town which "Next to Your Town is the best town in the United States." The announcement is signed: Lisbon Chamber of Commerce. That show of consideration for the stranger's pride in his home town—or what he can do—is easily adaptable to a promotional piece. A headline, for example: "If you could spare the time . . . you would write your ad-

YOUR ROOM rate - furnishings - maid service	MAIL & TELEGRAPH SERVICE
_____	_____
_____	TELEPHONE SERVICE
_____	_____
THE LINCOLN EMPLOYEES efficiency - demeanor	VALET SERVICE
_____	_____
_____	LAUNDRY SERVICE
THE TUSCANY ROOM food - service - prices	_____
_____	GARAGE SERVICE
_____	_____
THE COFFEE SHOP food service - prices	BARBER SHOP
_____	_____
_____	ROOM _____ DATE _____
THE MIRABAR drinks food service prices	YOUR NAME _____
_____	HOME ADDRESS _____
_____	_____
_____	Please use back page for General Comments

Inside spread of the Hotel Lincoln folder. Back page provides space for general comments

vertising; then explaining that the printer with a creative department is a specialist who takes the burden from the business man so he can devote his time to his own specialty . . . calling on more people and making more sales.

★ ★

A safety slogan with a specific idea is none too common. People are told, "Be Careful," "Drive Cautiously," and so on. But seldom are motorists given a safe driving hint they can really "get their teeth into." Not in that category is the slogan on the auto window sticker which was fathered by Christopher, of Gary, Indiana.

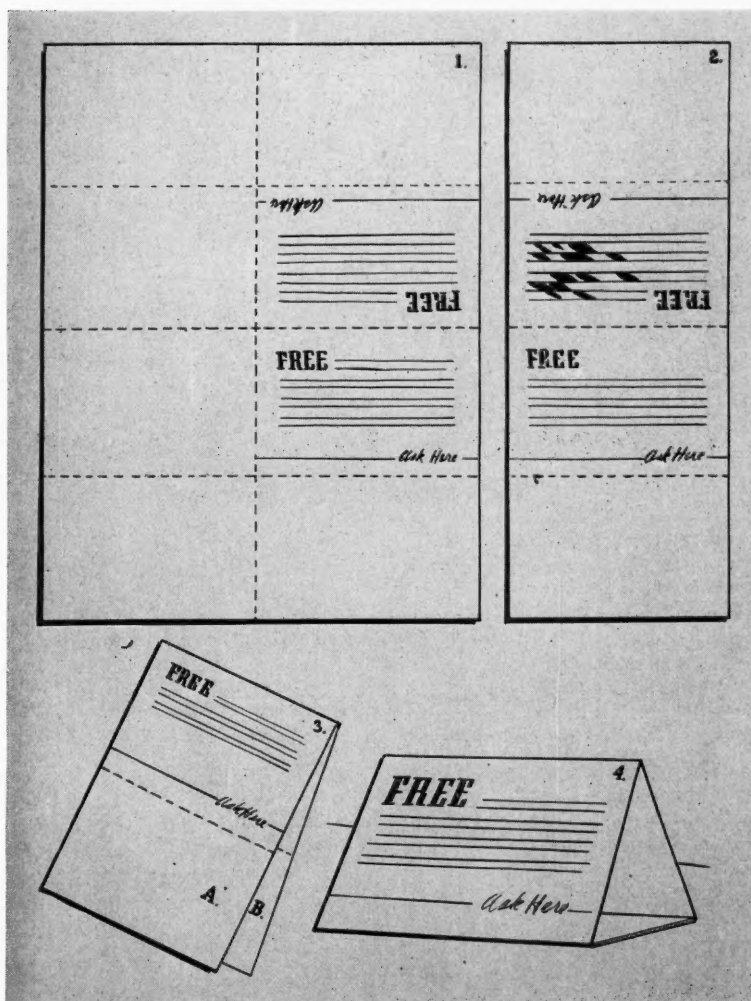
"Slow Down at Sun Down" is the definite warning the sticker gave. Under it, on the 3½ by 7½ inch sticker, is the proof that it pays to cut speed as dusk approaches. A line of copy says, "Six Out of Every Ten Traffic Deaths Happen After Dark!"

The sticker is on light weight white stock, printed in dark blue ink. The face of the sticker has adhesive for holding it to the windshield.

The safety idea, developed by a local printer and sponsored by a local unit of a national organization, demonstrates how printing firms on the alert for national campaigns, or drives, can help their city's chapter coöperate with its national organization.

★ ★

First, second, and third fold sequence, and, finally, the on-the-counter appearance of a simply and easily made stand-up piece, is illustrated below. The start is a single sheet of white book paper, 9½ by 12½ inches. The copy to appear on the front and back is imprinted to the left of the vertical center fold, with the copy for one side above the middle horizontal fold, and that for the other side below it, inverted. Then, the successive folds are made until, by tucking portion "A"



Simple and inexpensive to produce, this standup job needs no die-cutting or heavy stock

(see No. 3) into "B," as a newsboy does with ends of a folded paper, the tent-shaped figure (4) is obtained. A and B together form the base and advertising copy is on the slanting front and back of the tent-shaped piece. The sample we have is printed in deep blue and red-purple and is apparently a

printer and stationer's idea. It suggests the customer ask how to get personal correspondence sheets and envelopes free. We regret not being able to give credit where it's due for this piece, but it reached THE INLAND PRINTER without a letter, through a third party.

★ ★

M. F. McGrew, printer, of Crafton, Pennsylvania, sends out a desk calendar that has point to it in more ways than one. Not the least of its good points lies in the novelty feature being so simple that the idea can be sold to many a printer's customer.

Top of page 24 has a sketch showing the dimensions of the piece as cut after printing. For mailing, section A is folded behind section B, with the point, A-1 inserted in the slit on the scored line between B and C. After receiving the piece and reading its



Community campaigns need printed promotion. Those who offer ideas like this get the work



Above calendar side of McGrew mailing piece; below is sketch showing dimensions and folds

selling message, the customer or prospect makes himself a desk calendar for the month by folding along the second scored line and inserting the point, A-1, into the slit, which is one-quarter inch from the right edge of the card. This forms a tent-shaped piece, with A as the supporting base. On one side is the month's calendar and the McGrew signature; on the other, several lines of buying philosophy, warning against careless buying on a price basis. Written for printing buyers, these lines are easily adaptable to other buyers: "When the river rose, the dam gave way. There was too much sand and not enough cement. The lowest bidder had built it." Copy on the "point" reads, "Your sales message in type is able to go RIGHT TO THE POINT, reaching your customer or prospect directly."

Duo-tone medium-weight stock is used for the mailing piece—blue on the calendar side and buff on the other. Two shades of blue ink are used in printing the piece. A one-cent mailer under postal permit, this economical novelty idea has many angles for use by various kinds of advertisers.

★ ★

Getting originality into a club's annual banquet menu and program is no simple assignment, as most printers will admit. The Paul S. Phelps Print-

ing Company, Argentine, Kansas, did it for the Mustang Club, of Argentine, with the cut-out figure of the bucking mustang shown at the right.

Steel rule dies were used to cut out the figures, after the menu and program had been printed on one side of a card and the line "Mustang Club Banquet, 1939" on the other. The fold at the top, (the horse's backbone) makes a hinge so that, with the feet spread, the cut-out stands erect at the banquet guest's place. A "personalized" touch might be added for some clubs through making such a cut-out

serve as a place card by writing the guest's name on the front under the club name.

The cut-out is $4\frac{1}{2}$ by $7\frac{1}{2}$ inches, the stock, medium weight card. Two specimens were received, one on blue and one on white stock. Incidentally, here's a talking point, should an organization's program chairman feel die-cut novelty programs would cost too much: Once the dies are prepared, the idea can be used for several years. The Argentine Mustang Club has already used its die-cut horse for two years and will probably use him for several more banquet programs.

★ ★

The picture of their salesman who serves him is a pleasing gesture for a company to make to a customer. Moreover, the more interesting and attention-getting the manner in which the firm presents the picture, the more lasting is the impression it creates. Such an impression is sure to be made by the mailing piece used by a St. Louis firm supplying grocers. It has something different.

The salesman's photographs were attached to blotters that fit into No. 10 envelopes, especially imprinted. The portion of the envelope that covered the section of the blotter where the photograph was attached had a die-cut hole. Over the opening were the words "You Know Him." Perhaps a Cellophane window for the picture to show through would be even more effective, nowadays. But at any rate, showing the man they know before springing the advertising or institutional message on the blotter was making good use of selling psychology.



Program as it appeared at guests' places. Opened, the cut-out revealed program and menu

PACIFIC COAST CLUBS CONFER

New ideas and developments for the printing industry is main theme at Los Angeles Conference meetings • By MARSHALL PERHAM

● "If you have a dollar, and another man has a dollar, and you give him your dollar, and he gives you his dollar, you each have only a dollar. Now, if you have an idea, and he has an idea, and you give him your idea, and he gives you his idea, you each have two ideas. Printers have more to do with spreading ideas than any other single class. The invention of the printing press was the greatest single step in human enlightenment since the perfection of the alphabet."

Thus did Dr. W. Ballentine Henley, of the University of Southern California, strike the keynote of the fourteenth annual conference of the Pacific Coast Society of Printing House Craftsmen, held in the Biltmore Hotel, Los Angeles, June 30 and July 1.

Following Dr. Henley's lead came three intensive sessions, devoted to an understanding of craft ideals.

Opening the afternoon clinic, Frank McCaffrey, first vice-president of the International Association, outlined briefly the history of printing, man's first attempts to record his ideas permanently in clay and stone, his progress to parchment, vellum, paper, and finally with movable type.

"Our craft has reached a high point," he said. "We are proud of our accomplishments, and realize keenly our limitations; but these latter we believe to be transient. We are confident of our ability to progress."

"What of the future? What does it mean for printing? We may expect whole newspapers to be sent as wirephotos now are sent. The most important news happening will be the immediate possession of any man, simply by turning a dial as we tune in our radio. A five-foot shelf of books will be contained in a device not much larger than a cigar box."

"What does this mean to us? Are we to decry this progress, oppose it, as scribes of old opposed movable type? Not at all. We are craftsmen of the greatest organ of progress. Rather than meaning the end of our craft, these changes bring new horizons."

But what of the modern tools, those whose benefits we realize now, and whose use is more recent and novel to us than Gutenberg's movable

type? Web R. Harrison, manager of the Dexter Engraving Company, of Seattle, was of the opinion that the most important of these is the camera. In fact, after the printing press itself, he considers it is the most important invention of all to the printing industry.

"There are many potential tools around us; we need but to use them," said Harrison. "In Gutenberg's ability to do that lay his genius. The most important parts of his first press were not new: they were a wine press and a bronze foundry. They were objects outside his craft, but he made use of them."



Board of Governors of Pacific Coast Clubs (Vancouver, Seattle, Portland, San Francisco, Los Angeles, Citrus Valley, Phoenix). Left to right, seated: Andy Chuka, Ed Fisher, Elmer Jackson, Ivan Guisti, Ralph Gunning, Volney Irons. Standing: Temple Emery, Paul Giesey, Frank Kilbourne, Paul Gallagher, Milton Colton, Haywood Hunt, Kenneth Harper, behind Gunning

"The camera has a similar status with us. It is not a printing tool, but it is becoming very important to the printing industry. Man first wrote with pictures. He may again."

"We must learn to think photographically. I strongly urge the ownership and use of a fine camera by every printer to make him picture-minded. It is the newest, smartest industrial tool."

Following Harrison in this trend of thought, George Welp, of the International Printing Ink Corporation, spoke on the uses and understanding of color. He ranked it with photographs as one of the most important modern developments.

New pigments are rare, and becoming increasingly so, he pointed out; chemists are synthesizing to meet new

conditions often, but new shades are made infrequently. Speed is a constant factor, and research for faster materials is endless. To cut price without sacrificing quality is another ideal of the chemist. A third one is to find pigments which are best suited to certain environments and climatic conditions. Many factors are involved.

"A most important machine in color synthesis is the recording spectrophotometer," Welp said. "We all know that yellow and blue make green; but there are many hues and tones of each, and it has been impossible, previously, to take any given yellow and any given blue and know accurately just what shade of green would be obtained. The spectrophotometer now makes accu-

rate prediction possible. We can match colors with positive accuracy, and detect differences in shades that even the eye is unaware of when the shades are placed side by side."

Welp then gave a very enlightening demonstration of how background and environment may affect the perceptive properties of color. Taking two pieces of felt, one black, one white, and holding them against an easel, he showed how identical figures of gray look light against the black, and dark against the white. The same was done for various complementary colors. Greens, for instance, cause gray-greens superimposed to look very different from what they do when superimposed on reds.

"So when choosing a color for any purpose, the background must be

pondered seriously," Welp continued. "Take a signboard, for instance. If it is to be placed against a blue sky, the pigments will appear very different to the eye from what they would against a green hill."

Outstanding address of the final meeting was delivered by James Kinlock, of the Continental Can Company, Los Angeles. Kinlock's project, as chairman Bruce McCallister put it, was, "To explain something that I have never understood, and I don't think I'm alone, how in the world they do that splendid printing on metal?"

"Materials we use," said Kinlock, as he exhibited several specimens, "are tinplate, turnplate, and black iron. Offset principles are used without much variation, but there are several particular factors to be considered. Accurate layout, down to the thousandth of an inch, is one of these. We have to match the design of the can seam to insure accurate meeting, and sometimes, when metal is to be molded following printing, the artist must consider how it will look in its final form."

"Of course, we don't have the bugbear of stretching; but, if anything, we have to be more careful than printers on paper due to the absolute necessity for accurate work."

The steps are as follows: The metal is given a basic coat by machine, dried, and stacked in the flat as it emerges from the drier. The most satisfactory stacking is in pyramid form. Flats are then printed on color presses, and varnished while the ink is wet. They are then allowed to age two days, after which they go through a two-way slitter, which paves the way for cylindrical formation (if the object is a can), and the final soldering.

"We still have to leave seams," said Kinlock. "Because it is impossible to solder through the lithograph coat. However, a machine is being made to solder cans from the inside. That will end the seam."

"So, you see, as far as the printing is concerned, working on metal is not so different from working on paper. Even the inks are similar, different only in that they can stand baking and fabrication."

There was a unique method used for keeping the minutes of this eventful meeting. Every word was recorded on a sound-recording machine, so that those who were not able to attend may benefit by hearing the addresses directly in the speaker's words.

PRINTING PAY LEVEL IS

Fluctuation in total volume of wages paid is less than average of others in manufacturing fields, figures indicate • By MILFORD M. HAMLIN

IN TWO preceding articles we analyzed conditions in the printing industry from the standpoint of number of establishments and number of wage earners. In the present article, let us chart the trends of the amount of wages paid. From these, we should be able to derive an idea of the possibilities of securing a satisfactory wage for working at the various trades embraced by the nine industries under consideration.

Curves at the right side of Figure 1 chart show what happened in this respect over the thirteen-year period, 1923 to 1935. These curves have been worked out on the basis of the year 1923 equaling 100, and are shown for years in which the census is taken.

Wages for factory workers, it will be noted, go up and down with general business conditions. When business is good, workers are in demand, and as

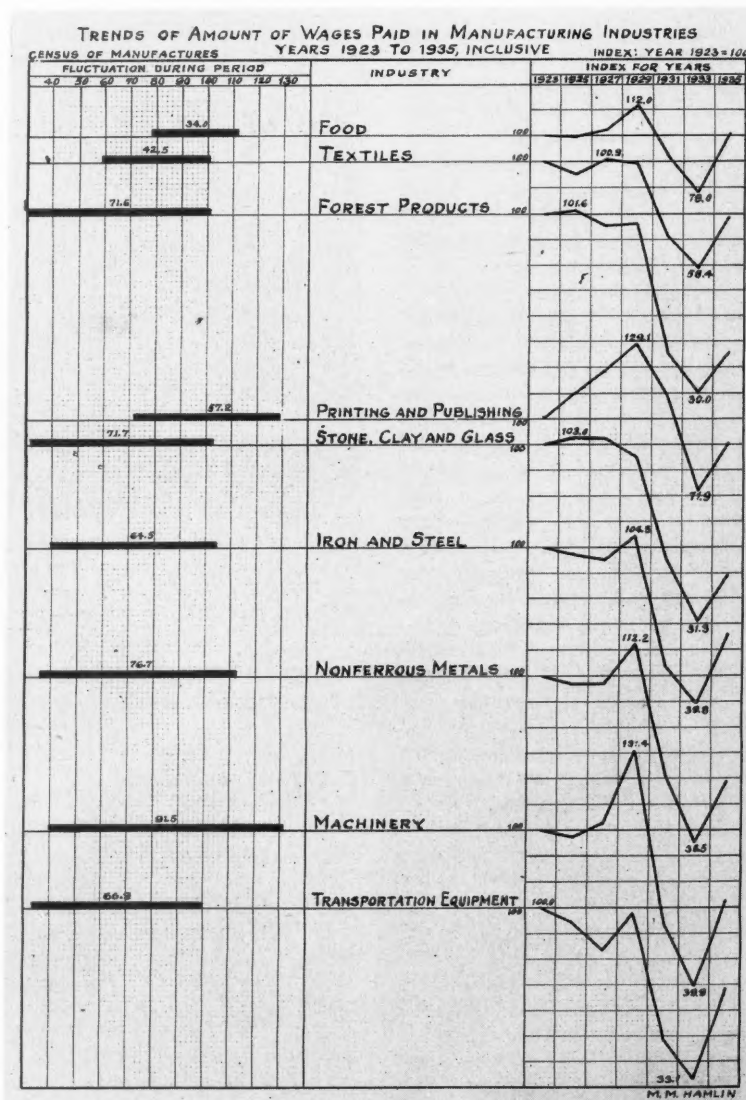


Figure 1. In respect to amount of wages paid in nine industries, during 1923-1935 period, printing's drop, indicated by graph at right, was not as great as most of other industries

L IS NEAR TOP FOR ALL INDUSTRIES

a result wages go up; and, inversely, when business is at a low ebb, and it is an easy matter to secure all kinds of help, wages are down. The bars on the left side show the fluctuation during the period. It will be noted that, while in the printing and publishing industry wages showed a steady increase from 1923 to 1929, and that there was considerable drop from 1929 to 1933, yet the fall below the year 1923 was not as great as in most of the other industries. The food industry, in fact, was the only one which showed a better condition. Here again, the bars on the left side of the chart show that the food industry had the least amount of fluctuation, textiles next, and printing and publishing third, during the period.

Figure 2 shows the place in which each of the industries stood in any given year. Thus it will be noted that the printing and publishing industry stood in first place in the years 1925, 1927, and 1931, and in second place in the three other years, as compared with the year 1923. The figures in the column at the left show the amount of wages paid in each industry in each year, and it will be noted that printing and publishing take sixth place in this respect in the year 1925 and also in 1935. The standing in any of the other years can be determined by a similar comparison.

Figure 3 shows the average indexes in respect to amount of wages paid in these industries for the period 1923 to 1935 inclusive. Here again, the printing and publishing industry stands in first place as indicated by the bar on the right side of the chart, and in third place in respect to the amount of fluctuation during the period, as indicated by the bars on the left.

A summing up of the factors represented in these charts and graphs (and in those which appeared in THE IN-

COMPARISON OF AMOUNT OF WAGES PAID IN MANUFACTURING INDUSTRIES
YEARS 1925 TO 1935, INCLUSIVE

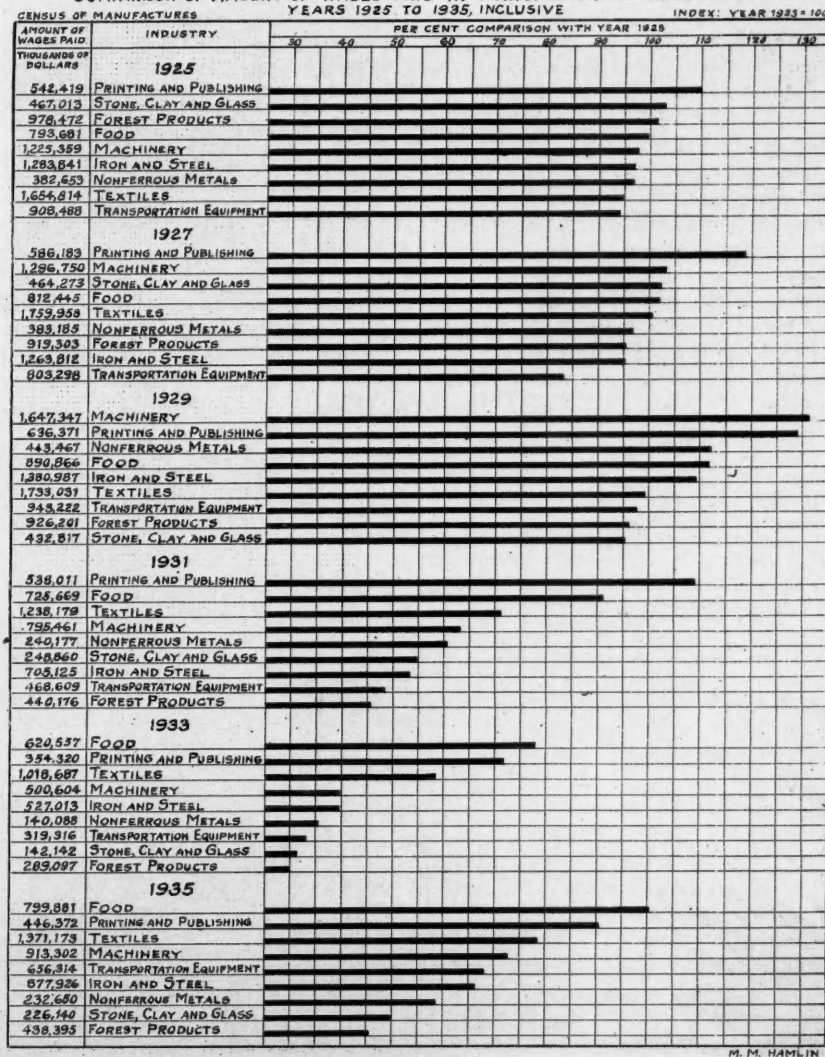


Figure 2. Printing and publishing stand in first place, from standpoint of amount of wages paid, in the years 1925, 1927, and 1931, and in second place in the three other years, compared with the 1923 figures

LAND PRINTER for June and July) is indicated by the comparative composite indexes of the number of establishments and number of wage earners and the amount of wages paid in the manufacturing industries under consideration. (Figure 4.) This chart also has been worked out on the basis of the year 1923 equaling 100, and represents the average of the three points—number of establishments, number of wage earners, and amount of wages paid. It will be noted that by combining these different factors and taking the average of the three, printing and

publishing show the best condition in the years 1925, 1927, 1929, and 1931, and is surpassed in 1933 and 1935 only by the food industry.

On this basis, the printing and publishing industry again takes first place in the average for the entire period as shown by the right-hand bars in the lower chart; and the amount of fluctuation also compares well with all of the other industries.

These charts and graphs positively identify the stability of our industry as compared with other industries of national importance.

Several other points of comparison which can be made from the Census of Manufactures show a favorable standing for the printing and publishing industry. Especially interesting is the ratio of salaried employees to wage earners, and the percentage that "value added by manufacture" is to the "value of the finished product."

In the year 1935, the printing and publishing industry reported 170,281 salaried employees, a ratio of one to every 1.8 wage earners. The following table shows a comparison with other industries. The arrangement is in respect to the number of salaried employees:

Printing and Publishing	1 to 1.8
Machinery	1 to 4.7
Food	1 to 6
Textiles	1 to 14.3
Iron and Steel	1 to 8.3
Forest Products	1 to 10.9
Transportation Equipment	1 to 9.1
Nonferrous Metals	1 to 5.9
Stone, Clay, and Glass	1 to 7.6

Although, in this year our industry stood in seventh place in number of wage earners, it took first in the number of salaried employees. Thus the ratio of the latter to the former is much larger, indicating there are better opportunities than in industries requiring a smaller proportionate number of executives.

The "value added by manufacture" represents the net amount of new value created by manufacturing, calculated by subtracting cost of materials, fuel, *et cetera*, from the "value of finished products." Thus the percentage of the "value of products" represented by the "value added by manufacture" indicates printing's economic importance. In this respect the industries rank as follows, according to the census.

Printing and Publishing	71.7
Stone, Clay, and Glass	62.8
Machinery	60.1
Forest Products	53.3
Iron and Steel	44.3
Textiles	42.3
Nonferrous Metals	34.7
Transportation Equipment	30.6
Food	29.3

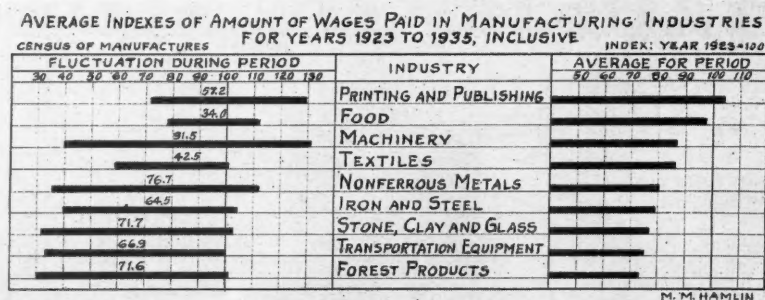


Figure 3. Average indexes in respect to amount of wages paid. Bars at right show that printing and publishing industry stands in first place, and in third place in respect to amount of fluctuation

The printing and publishing industry stood in sixth place in 1935, in point of value of products; but, it will be noted from the above table, took first place in respect to value added by manufacture

as compared to the value of the finished product. That tells its economic value.

The printing and publishing industry has made its greatest advancement within the past sixty years, and the inventive

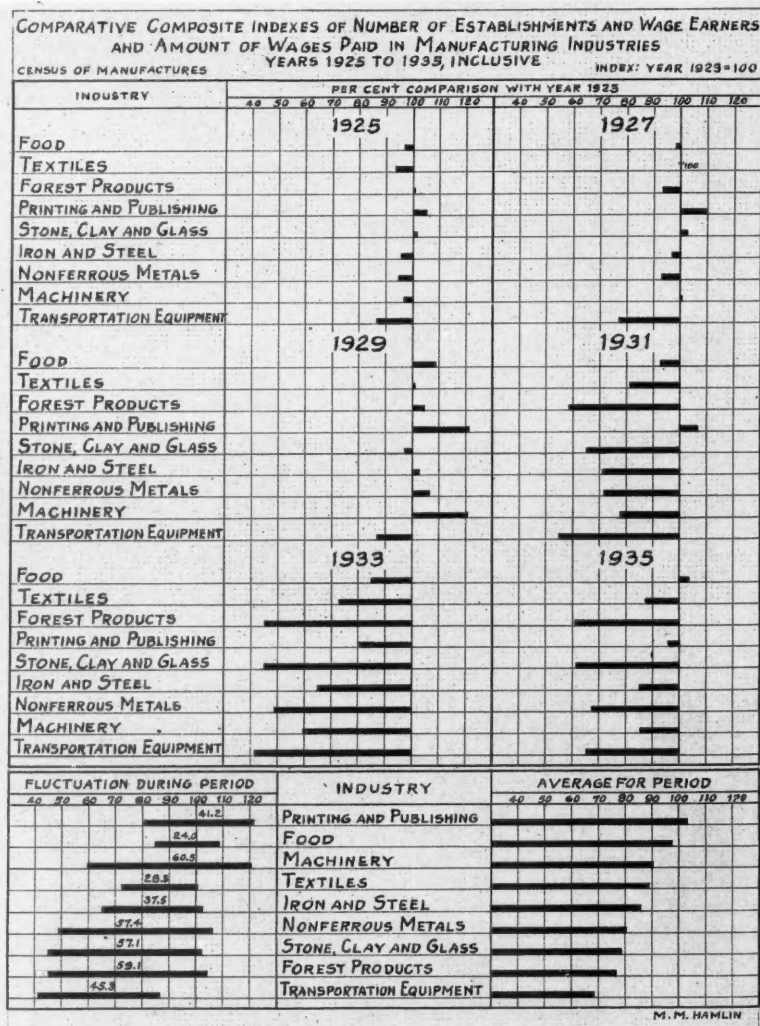


Figure 4. Combined factors of all charts reveal printing and publishing as having best condition in 1925, 1927, 1929, and 1931—a condition surpassed in 1933 and 1935 only by the food industry

geniuses of our own country have probably contributed more than those of any other land to this progress. Although our industry has kept apace of the Machine Age, yet these inventions have not had the effect of reducing the number of workers at the trade, as some would lead us to believe.

On the contrary, statistics show that the number of wage earners increased each year during the fifty years prior to 1929, which marked the beginning of the devastating depression. The greatest increase was made during the decade of 1880 to 1890, and it was in this period that the most notable labor-saving machines were perfected and placed in practical use. Nor have the high-speed presses of the last two decades produced any demoralizing effect upon the number of workmen required to do the printing job. All of the improvements in machinery and methods have simply made it possible to do more printing at less cost, and industry and the general public have eagerly consumed the increased output of our presses. In 1929 there were more than 2½ times as many wage earners in the printing industry as there were forty years previous.

★ ★

Printers in Coöper Plan

The Gage Printing Company and the McCoy Printing Company, of Battle Creek, Michigan, coöperated recently with one hundred local business firms to put over a very successful community rummage sale.

Usually rummage items are thrown away or given to church or other organizations. This time Battle Creek merchants decided to pool rummage items, sell them from a central location, and use the proceeds to promote retail business policies in Battle Creek.

Nearly all the merchants participated in the rummage sale donating approximately \$10,000 worth of merchandise. The sale was held in a big automobile showroom in downtown Battle Creek and about \$3,000 in cash was realized. People came for miles to attend this bargain event. The affair was so successful that Battle Creek merchants plan to repeat it next year. Hundreds of inquiries have been received from other communities for detailed information on the sale.

Refrigerators, automobiles, radios, shoes, hardware, dry-goods, clothing, tires, and other lines were sold.

LETTERS to the EDITOR



Your letters are welcomed, but responsibility for opinions expressed is not assumed by the Editor. We want to know YOUR views. Send your brickbats or bouquets to this Open Forum

To Be Continued

To the Editor: I am an apprentice at the Vancouver *Daily Province*, Vancouver, B. C. Often, I have heard THE INLAND PRINTER spoken of as the criterion of the trade. However, not until a month ago had I an opportunity to see more than one or two odd copies.

J. S. Wright, the mechanical superintendent of the *Province*, was recently retired, and on cleaning out some odds and ends in his office I came upon some forty copies of THE INLAND PRINTER dated 1929. Immediately I took them off into a corner and put them aside so that they would not be destroyed. Since then I have been spending a good deal of time literally devouring the contents.

It was surprising to see how accurate was the forecasting of a great many things now in practice. Moreover, the reviews in regard to modernism and modernistic treatment in type,

pointing out fundamental errors, indicate that the articles were written by men who were far-sighted.

Some day in the near future I hope to be able to afford a subscription to THE INLAND PRINTER because I feel that it is almost a necessity to one who is truly interested in the new developments in the field.

However, I thought that you might be interested to know that you have an enthusiastic "rooter" in one who has only seen ten-year-old copies. Believe me, there are very few magazines on the market today that will command even a flicker of interest ten or fifteen years from now.—ROBERT JEFFERIES, Vancouver, B. C.

"Purely Cultural"

To the Editor: In the April number of your publication, on page 46, I find mentioned my magazine, *Druck und Werbekunst (Printing and Advertising Art)*, under the heading, "German Type for Germany." I deplore the fact one of the U. S. A. printers now residing in Copenhagen had so little knowledge of German type and typography and the artistic layout which may result from a skilful handling of German or Gothic type, that he felt moved to make a political newspaper stunt out of a harmless and purely cultural matter.

The article in question was written by our most famous writer on beautiful type, a type designer himself, and artisan in murals, altar covers, chalices, and other objects of deep religious feeling. His art is related to that of William Morrison, and he is a disciple of Edward Johnston.

Unfortunately, the translation of the article is not so good as I might now wish. [This refers to the English translation which appeared in *Druck*

PLANS EXTRA \$1200 FROM IDEA FILE TIP

● Now, if you will look at this issue of THE INLAND PRINTER, you will see what I mean by shooting workable sales ideas to us. The Danville printer's idea for Newcomers that you told about, will work. Right away soon we are going to get onto this one item, and try to make it add \$100 per month, or \$1,200 per annum, to our volume—without chiseling anybody to get it. If so, will our four bucks subscription prove a good investment? Ask me another!—Ray B. Nunnery, Bawco Office Supply Company, Chickasha, Oklahoma.

und *Werbekunst* and which was quoted in *THE INLAND PRINTER*.—Ed.] Who would have thought of it being used for political propaganda! Why do you permit your paper to sow evil spirit, even by using such noble language above all fault? I enclose both clippings, the German and English, and hope you will be able to compare them once more. I notice that the bad influence has seized even your compositor, who, either willfully or most carelessly, has inserted the word "any" at a decisive point of the sentence. Un-

name or reputation of the late Rudolph Koch in the reprinted item to which Mr. Garte refers. As a matter of fact, Koch's name was not mentioned by our Copenhagen correspondent when he sent the excerpts from the *Druck und Werbekunst* article; and the translation we used was the identical translation (with the exception of one word) which appeared in that publication. If the translation inadequately expressed Rudolph Koch's observations, we regret it as much as Mr. Garte does. Certainly the entire

produce something "different." A student, having mastered emphasis by size, variety in length of line, grouping, use of caps and italics, within a series, or two related series, of light types, can advance all the easier toward mastery of tone values.

This belief of mine is borne out by the fact that one of my students has just been awarded first place in the N. E. A. nation-wide high-school printing project for 1939 with his design of a leaflet set in Bernhard Gothic Light and Kaufmann Script.

I don't know whether the program you redesigned is the product of a school shop, but of course the facts you stated are valid for printed pieces of this kind wherever produced.

Also, I like your resetting of the program. I only wish the Typo Script you used wasn't such a liability in a school shop on account of the hairlines and kerns. I'd like to use it too.

I have noticed and admired your work for years in the trade magazines. —E. K. WHITESITT, *Chanute, Kansas*.

German Type for Germany

(EDITOR'S NOTE: The following item, reprinted from *THE INLAND PRINTER* for April, 1939, is the one to which Carl Garte, publisher of *Druck und Werbekunst*, Leipsic, objects in the accompanying letter to us.)

A former printer in the United States, now residing in Copenhagen, sends us a translation of an editorial appearing in the German publication *Druck und Werbekunst* in which it is stated: "We are prepared to fetch forth our German type which has for so long seemed half forgotten. . . . The question as to which type is the more easily readable has resulted in active research during late years. In no case was it possible to prove Roman type is easier to read; quite the contrary. German type means more to us than Roman type to other nations. To us it is expressive of the distinctive national character of all the German people themselves."

"The chief features are Northern and Gothic, the expression of all art in the middle ages, and have not been derived from any Mediterranean culture. [This should have been translated, says Mr.

Garte, "have not directly been derived from Mediterranean culture."—Ed.] This Northern, Gothic character has only been retained by the German race, in spite of all cosmopolitanism and enlightenment of the last centuries—a symbol that God means us to go our own way and not to be engulfed in the sameness of so-called civilized peoples."

Our correspondent submits the translation as a contribution to the understanding of the German Nazi spirit. At the same time, he points out that a report such as was reprinted in *THE INLAND PRINTER* (October, 1938) dealing with working hours and disbanding of unions in Germany, could not have been printed in a Danish paper. "It is very difficult at present," he says, "to get any paper, even a politically neutral trade paper, to print any facts showing the real and true character of the Nazi regime. Not that there is much doubt about its nature, but the Danish press as a whole treads warily. It isn't law or any decrees that holds it back. All the German advertisers simply threaten to withdraw their advertising—a sure and very effective form of control."

fortunately, my translator forgot to translate "*nicht unmittelbar*," meaning "*not directly* been derived from Mediterranean culture."

As an admirer of modern American typography, which has features distinctively its own, I think you need not slander the great men of other nations. I do not expect emendation in your paper, but should think it due to the spirit of Rudolf Koch, whose type, like Wallbaum and others of the Klingspor foundry, you are daily using in your print, that you pay homage to him by a publication to which I, the Klingspor house, and other German and even English prominent men will be only too glad to contribute.

—CARL GARTE, *Leipsic*.

EDITOR'S NOTE: Our readers, we believe, will see no disrespect for the

world of print is indebted to that master designer who created Kabel, Eve, Neuland, and many other valuable and famous types.

Bold-face Fault

To Howard N. King: I suppose it is only human nature to want to pat on the back those who seem to agree with us, so I am writing to tell you how much I liked reading your criticism of the school program in *Typographic Clinic* in the June issue of *THE INLAND PRINTER*—especially the paragraph beginning, "A common fault of programs is the use of bold-face type."

It has for some time been my contention that a font of bold type should be the exception rather than the rule in the school shop. If you have it, it is a constant temptation to use it to

Thinner Tympan?

To the Editor: Why don't the makers of tympan offer a transparent tympan especially for platen presses? It would be a distinct time saver. Such tympan, I believe, was on the market ten years ago, but apparently was withdrawn. Gordon pressmen can still be seen hunting it, like doggie after a bone! No kiddin'!—E. SANTLEY, *Cleveland*.

★ ★

Attention, Clams!

"To sell more of your wares, fight!" urges James T. Mangan, director of advertising and merchandising of the Mills Novelty Company, Chicago, in a recent article in *PM*. "The commercial artists who are making most money have all plenty of guts! Shed that timidity, and tell the business man what he ought to have in the way of modern service from an artist. You're likely to lose far more business by being under-aggressive than by being over-aggressive."

★ ★

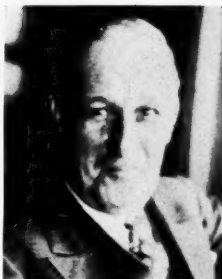
Craftsmen on Wheels

An automobile plate displaying the famous twin shields of the Printing House Craftsmen, and the name Baltimore, is available to Craftsmen of that city. It is 4 by 4 inches, printed in orange and black.

THE INLAND PRINTER for August, 1939



At right, Charles H. McCormick, head man of the progressive concern, McCormick-Armstrong Press, Wichita, Kans. Left, his son who is working in Chicago, following course at Carnegie Institute of Technology. McCormick, Senior, is very active in printers' groups



Genial and energetic vice-president, Howard Paper Company, Urbana, Ohio, visits the editor. Name? Yes—it's Ward P. Howard



Burton R. Durkee, of Portland, Oregon, author article on novel type faces in *THE INLAND PRINTER*, October, 1938, eyes us



Senor D'Amorrotu, prominent printer of books, Buenos Aires, Argentina, at *THE INLAND PRINTER* during his Chicago tour



Left, LeRoy Barjuss, of Ronalds Press, Montreal, designer of *THE INLAND PRINTER* June, 1939, and other covers, with James Buchanan, also of Ronalds' art staff, on campus of McGill University, Montreal; Barjuss is a graduate of the Chicago School of Printing



George Welp, of International Printing Ink Corporation, authority on color, speaking at recent meeting of Pacific Craftsmen Clubs

Among Those Contributing to Printing Progress



Jack Kelly, left, winner of Craftsmen's Golf Tournament on Coast, gets award from "Bud" Griffin (right). Golf Chairman Carl Hiller beams approval. Photo by Henry M. Bettman, expert San Francisco amateur, active on staff of local craftsmen's club Pi-Box



Harvey Webber, of Buffalo, N. Y., for many years treasurer of International Association of Printing House Craftsmen, now historian



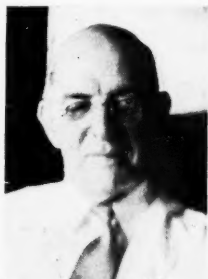
Max Schmidt, Junior, of Schmidt Lithograph Co., past-president San Francisco, examines job with a professional's interest



John R. Shultz, recently secretary-manager Boston Typothetae, stops at Chicago to see the editor while on his vacation tour



Dan Kerwin, Woodward and Tiernan Printing Co., St. Louis, through lens of fine camera carried by Guy Martin of Harris Co.



Mr. Martin is also to be credited for this excellent likeness of H. G. Keeler, Keeler-Murray Company, St. Louis. Taken at work



Erwin E. Radloff, secretary and buyer, Henschel Company, of Milwaukee. Craftsman for years, he looks up at the editor



C. E. Murray, general manager, Linograph Corporation, of Davenport, Iowa, looking pleasant on a blistering summer day



Rolf Fredriksson, assistant sales manager of Essette, Gothenberg unit, Sweden. In America for ideas, he left us plenty!



Mayor Vincent Corrou, left, extends Utica's welcome to Hon. A. E. Giegengack, Director Federal Printing, and delegates as Second District Craftsmen's Conference is opened



Elmer G. Voigt, of Racine, Wisconsin, past president Milwaukee-Racine Club, and A. V. Fitzgerald, international treasurer (right)



Lee Augustine, of the Printing Machinery Company and educational chairman of the Cincinnati Club, and, at microphone, John Callahan, president, the International Association of Craftsmen

East . . . west . . . north and south, the District Conferences of Printing House Craftsmen warm up for the fall International Conference with typical craftsmen's enthusiasm. This year the meeting is to be from September 24 to 27 instead of in August



Richard H. Templeton, Junior, chairman, Buffalo Club; Frank A. Jerge, Edwin G. Koch, Harvey H. Weber, Ralph L. Gilbert—all of Buffalo, New York, enjoying moment of relaxation with the ladies



George M. Decker, advertising manager, Brandtjen & Kluge; Frank M. Kofron, of Minneapolis, Minnesota, who conducted the Typographic Clinic in July issue of THE INLAND PRINTER, and Frank McCaffrey of Seattle, Washington, first international vice-president of Craftsmen snapped together at Duluth Conference on June 10



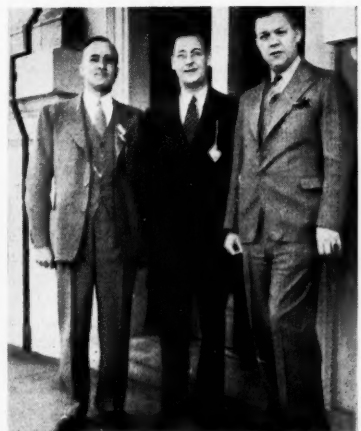
Left to right, around table: Richard Crehore, first vice-president, Chicago Club; Hec Mann, Mt. Morris, Illinois, president, Rock River Valley Club; (hidden) Fred J. Hagen, Chicago, past international president; Jack L. Hagen, second vice-president, Chicago Club; Gracie Oakes, Chicago, Sixth District Representative; Harold E. Sanger, Chicago Club, Robt. P. McCarthy, recording secretary, Chicago Club; E. H. Dumpert, Beloit, Wisconsin, vice-president Rock River Club



Eric O'Connor, of Montreal, third international vice-president, Arthur Metcalfe, of Montreal, and Will Ransom, George Greenberger, and John C. Heinike, of Buffalo, New York, pose for the camera



Fred Miller, of Fort Worth, Texas; C. Harold Lauck, of Lexington, Virginia, in New York



Left to right: George F. Jones, of Nashville, Tennessee, manager of the Nashville branch, Sam'l Bingham's Son Company; Bob Rice, Evansville, Indiana, and Howard N. King, of York, Pennsylvania, who spoke at Nashville



Left to right: Peter F. Renfro, of Werthan Bag Corporation, Tom Dougherty, Junior, of Ambrose Printing Company, and Fred Schram, of Werthan Bag Corporation, at Nashville meeting. Photo by Jack Ansley



Convention visitors inspect press at Miller Printing Machinery Company's plant in Pittsburgh. Student (at extreme right) and his elders appear equally interested in the factory's exhibit



This group from Winnipeg hired a bus and went to the Duluth Conference in a body. Left to right, back row: Walter Macdonald, Rutter Stonehouse, Tom Pitt, Miss Hignell, Mrs. Leslie, Bill Cave, Mrs. Sinclair, Mrs. Hignell, Mrs. Stonehouse, George Suttie, Harry White, Mrs. Pitt, Andy Robertson, Jack Leslie, and Edgar Ransom. Front row, kneeling: Mrs. Macdonald, Alf Turner, "Happy" and Russ Hignell. Unfortunately, Gordon Sinclair isn't in the photo



At the Second District Conference of Printing House Craftsmen, Utica, New York. Left to right: Earl Widtman, president of the Utica, New York, Club; D. W. Schulkind, New York delegate; Edward L. Bovee, president, Gloversville, New York, Club; J. J. O'Hagen, district representative; E. L. Ryan, New Jersey delegate; H. Glover, New York, president; Mark Mullee, past treasurer (deceased), and Mr. Lynch, the well known ink salesman look pleased

IP

BREVITIES

Stray gleams of fact for the craftsman and student; nuggets of information

collected from various sources and presented here for your edification and diversion ★

Printers in Time of War

• Old-timers will remember the strenuous efforts made in 1918 by printers to prove that printing is one of the essential industries, in order that they might have coal, electricity, and other things which were rationed at that time on account of the war. According to a letter from the War Department to the Book Manufacturers' Institute, things haven't changed much so far as printers are concerned: "The War Department in its plans for industrial mobilization takes into consideration all productive facilities. It is contemplated that in any major emergency all industry would participate either directly or indirectly in the industrial effort. However, although lists are maintained, specific facilities are definitely allocated in peace time only for production of items of munitions which appear to present serious problems in procurement."

Australia's News-print

• With an annual consumption of news-print of 175,000 tons, Australia and New Zealand are said to be the largest users *per capita* of news-print in the world. With a total tonnage of 4,000,000 tons, America uses one-half of the world's supply; England uses 1,500,000 tons. Canada's consumption is about the same as Australia's.

Shipping-Tag Simplification

• Originally the simplified practice recommendations for paper shipping tags established eight sizes of tags and eight grades of stock as standard. A recent bulletin from the Bureau of Standards adds additional grades "to bring the recommendations in accord with present commercial practice." Copies of the bulletin, obtainable from Washington, will be found helpful to printers.

Effective Association Work

• The Book Manufacturers Institute, Incorporated, joined hands with various publisher-customers and appeared before the powers-that-be at Washington and succeeded in getting an executive order reducing the postal rates on books to a flat one and one-half cents.

Non-Rustling Paper

• Theatergoers, who many times have had a performance spoiled for them by someone rustling chocolate or program paper, will be interested in the announcement that a new American invention enables paper manufacturers to make their product non-rustling. Already many theaters in this country insist on their programs and concession-goods wrappers being made non-rustling.

Taking Pick Out of Picketing

• According to a Michigan state law, it is a criminal offense to interfere with any one's right to work. At once this precludes picketing. A labor-union officer, though not personally engaged in picketing, was tried as one who "procures, counsels, aids, or abets in violation of the law," as a principal, for preventing employees of a company from going to work. He was convicted under the law and the Supreme Court of the State has recently sustained the conviction.

Adhesive From Wood

• By a patented process, the German die trust is producing from wood a new cellulose adhesive, said to be a perfect substitute for flour paste, and supposed to dry without creasing or warping. The adhesive effect is obtained by a "felting" process, so that even after a long period in hot, dry rooms the paper does not separate. The glue does not penetrate thin paper, affect the colors of the materials, nor decompose even after being kept for a long time.

Ramie Fibers in Old Paper

• An important contribution to the history of papermaking is the discovery that ramie, a fiber found in old Arabic papers, is a form of China grass and is not linen as it has heretofore often been classified. While similar to linen in both its textilemaking and paper-making properties, it is from a different plant, known as rhea, said to be indigenous to India and probably China, according to the Bureau of Standards of the United States.

Expectations in Advertising

• Harford Powell, of New York City, in speaking before the Association of Advertising Men, expressed complete confidence that somebody will come along with an idea which will result in the next "great upsurge in advertising and will lift advertising out of its present bog of mire," just as Henry Ford's institutional announcement in 1903 of the formation of the Ford Motor Company set a new style and as the A & P's 1938 statement of policy toward anti-chain legislation heartened the producing and consuming world. Furthermore, the New York Trust Company in its recent bulletin says, "Advertising of today's general types seems likely to remain a major industry and an accepted merchandising method. Intimately touching peoples' lives, modern advertising in a few decades has become one of the major business activities of our day. Because of its youth and because it cannot essentially be an exact science, the two problems besetting it are: (1) relation to advertising ethics, (2) accuracy in measuring its usefulness.

Color a Factor in Sales

• The sale of magazines and programs is materially affected by the color of the covers, according to Frederic H. Rahr, color consultant. Madison Square Garden found that programs with a brilliant red cover far out-sell those printed in duller shades. Mr. Rahr confirms the experiences of users of direct mail in that when printed in colors it has outpulled similar promotion printed in conventional black-and-white.

A certain shingle-manufacturing company adopted stronger colors for its products and without any other change in the product or merchandising policy increased its sales volume in fourteen months from 10,000 units to 154,000 units. Mr. Rahr advocates that printers and merchandisers keep up with color tastes of consumers, and employ research methods to ascertain them.

Printed Advertising Envelopes

• What is said to be the first instance of the use of printed envelopes to carry advertising messages occurred during the Civil War when a New York concern bought 120,000 envelopes captured from a blockade runner, addressed them in script type to "The Lady of the House," stuffed them with circulars, and distributed them around Boston house-to-house—a clear case of enterprise.

Revival of Book Plates

• A writer in the *Irish Printer* makes a plea for the revival of the use of personal book plates especially designed for the individual. He suggests that a printer who is looking for a "specialty" should get in touch with a clever young artist, skilled in line-drawing or other suitable media, and, for a standard fee for preparing pencil roughs, submit to prospective customers symbolic and emblematic designs that may be reproduced effectively. The field never has been thoroughly worked in America, we might point out.

Anti-Advertising Propagandists

• The Advertising Federation of America, in a recent bulletin, says: "There are many kinds of propaganda against advertising. Much of it emanates from professional muck-rakers who find in it a profitable line of activity. Some of it comes from misguided women's club leaders who must have something to crusade about and who get their current inspiration from the 'guinea-pig books.' Still other sources of the anti-advertising propaganda are those cloistered economists who suffer from a fixed idea that goods automatically sell themselves, and those social workers who resent the influence of advertising on the masses, and those Government officials who are ignorant of business economics."

As Basic as ABC

SOMETIMES it is difficult to understand why a layout has been handled as it has. The booklet cover (original version) shown below is a case in point. According to the logic of display, the second line, "Type Specimen Book," should be first—in position, as it is in size. It would then give the answer to "What?" This is a functional consideration. But from the standpoint of esthetics, also,

the page rates low, violating two or three fundamental principles of design—which, incidentally, apply to modern as well as to traditional design. *Proportion* is one of these principles. It refers to relationships—the size of one thing compared with another or others. Equally, it applies to areas of open space. Proportion abhors equality, as it does too great variations. A good definition is "a pleasing unequal-

ity (or variation)." The two lines in question are so spaced that the space above the first practically equals the space between the two. The result is monotony, lack of interest.

Balance is another fundamental principle; a synonym is *equilibrium*. In essence, it requires the location of parts so that the effect of the whole will be homogeneous. There will be no tendency to draw the eye—unduly, at least—to left or right, top or bottom. If balance is right, one can view the display without directional "pull"—in other words, can concentrate. All parts will seem to be where they belong. In the abstract, a simple line should be centered horizontally. In the abstract, also, such a simple line should be *above* vertical center to appear centered (due to an optical illusion which makes what is actually centered appear below the center). This principle of display consideration suggested to someone—Sherbow, perhaps—that the "major weight of a design should be at or near the top." On the cover herewith, the major element being so close to the bottom makes the design obviously bottom-heavy, and, therefore, unbalanced. That last line seems ready to hop off the page.

Simplicity, the third principle, requires, essentially, the fewest possible number of parts. If a design possibly can be given the effect of a unit, it is a mistake to arrange the copy, illustration, and ornament in such a way that there will be two or more units. The second illustration shows what a single, simple shift sometimes can accomplish. Perfect proportion and balance have not been attempted; but the two lines are now grouped as *one* unit—making one thing instead of two to keep the eye on.—J. L. F.

★ ★

Top: A booklet cover which violates several fundamental principles of design. Bottom: A single, simple shift here improves matters

PRINTING SHOP - STATE TRADE SCHOOL ■ STAMFORD

TYPE SPECIMEN BOOK

TYPE SPECIMEN BOOK

PRINTING SHOP - STATE TRADE SCHOOL ■ STAMFORD

★ Editorial

"America's Major Industry"

AT THE VACATION SEASON, it seems appropriate to remind readers of the importance of recreation and of the more advanced attitudes towards it. The shortened work-week has engendered such questions as, "Now that we have additional leisure time, what can we do? How can we do it?"

Dr. Samuel N. Stevens, dean of the university college of Northwestern University, says, "The answer to the question is industrial recreation. It represents the fulfillment of hopes and dreams. Whether men or women work in the steel mill or in an office, dig ditches, or run an electric utility, they have one common need. They all want to be important to somebody and to mean something. That is the greatest motivation in human life. Recreation is the medium through which men and women can have a moment for self-sufficiency and gain a new significance. As a means of self-coordination, self-discipline, it can do more toward perpetuating this thing we call the democratic way of life than any other medium."

Regional conferences of industrial and recreational leaders are being held throughout the land to work out plans to find more and better means for marginal-time recreation for adult industrial workers. So important do sponsors of the idea consider it that some of them say, within a decade industrial recreation will be "America's major industry."

"All work and no play makes Jack a dull boy" is as true today as it was "way back when." But aimless playing is as harmful as aimless working; neither accomplishes much worth while. It is necessary that recreation be organized, adapted to persons and conditions, systematically administered and constantly maintained. No industry is too small; none too large to accomplish wonderful benefits to its workers, as examples all about us testify.

Direct Mail Recognized

THE PLEASANT OLD LADY, who usually is so tangled up in her own red tape she can't see what she is doing or not doing, occasionally hits upon a clever idea. Not long ago, she awakened startled over the sudden thought she ought to say a good word for advertising in general and direct-mail advertising in particular. She seemed to realize, after all these years, that direct-mail users had been sending in the "roughage" so sorely needed in her daily diet.

So the Post Office Department now hopes these friends will make even more and greater use of her postal facilities. She smiles at the very mention of the word advertising, asks herself questions about it, and answers them. Not that she is talking to herself alone but she is talking loud enough for every employe of the United States Postal Service and for every one of its patrons to hear. "What is advertising?" she

inquires, and then answers, "An impression on the mind." Then, "How long should a business advertise?" Again the answer, "As long as it is desired to hold a market." To business she says, "You are not selling to a standing army but to a passing parade. Every thirty-three years a generation of buyers marches out and another generation of prospects marches in. Change is continuous. Advertise and keep on advertising to make impressions on the public mind."

All executives and employes are directed to use every opportunity to tell the public of the multiplicity of the Post Office Department's services and of their nature and advantages. The more the public uses direct mail and its coordinated services, the business letter, the more important the Pleasant Old Lady becomes in the economic life of the nation. All of which is a worthy, if somewhat belated, recognition by the Post Office Department of the value of the printed word in selling the nation's products, the opinions of some of the Government's so-called economists to the contrary notwithstanding.

Profit Sharing for Employes

THE TWO CHIEF worries of all workers, whose income is from wages or salary, concern money in the event of loss of job and "the specter of penniless old age" when their period of usefulness and productiveness ends.

For over a year, a special sub-committee of the United States Senate has been investigating the practices of industry and labor with a view to evolving some modification and broadening of the present system so as to relieve these two great worries. Finally the report of that committee has been filed in the Senate. It recommends a broad program of profit sharing in American industry and urges a comprehensive plan for corporations to let workers in on a share of profits in addition to their regular wage payments, all as a means of "fortification of democratic form of government" and of "preservation of our capitalistic system of private profit initiative."

The investigation was undertaken largely because of the "social problem" with which American industrial and commercial life is confronted. The welfare plans of over 9,000 corporations, of which 728 were true profit sharing, were considered by the committee which concluded that the best way of eliminating labor troubles and avoiding the consequential ruinous wastes to capital, labor, and the general public is wide-spread profit sharing.

Giving the worker a stake in his own corporation's earnings would induce him to do his part to see to it that those earnings were as large as possible. By making capitalists out of the workers, not only would they do their part towards increased production, but also towards lessening wastes and reducing, if not preventing, strife. The committee found that those companies, which have profit percentage or wage-dividend plans of the type recommended,

experienced no strikes. Assuring the workers a percentage in the corporation's profits over and above wage payments, gives them a mutuality of interest with the owners of the business. The committee concludes this is more effective than a program of merely raising wages when profits rise.

Many of America's larger printing corporations have welfare plans. Many more, including medium and smaller concerns, can and will no doubt undertake something of the kind when the practice becomes more wide-spread and has been proven the boon to industrial peace that is claimed for it. THE INLAND PRINTER believes profit sharing is feasible especially for concerns manufacturing and distributing commodities. Whether the principle can be applied to any but the larger printing establishments remains to be seen, chiefly because profits are rather uncertain quantities in an industry turning out almost wholly custom-made products. However, something must be done to stop industrial strife and to prevent the enormous wastes suffered by employers and workers. If profit sharing is shown to be feasible in the printing industry for that purpose alone, the on-coming generation can be counted on to put into execution a program so full of great possibilities.

One-Man Engraving Plants

IT DOESN'T TAKE so long to master a trade as interested parties sometimes wish to make it appear." The speaker was the publisher of a small country-town weekly newspaper who dropped in one day recently to chat over old times with the editor. He believed he had been turning out some mighty fine "art" in his one-man engraving plant. We were curious about it.

"I figured if I could use more illustrations in my weekly sheet, I could sell more copies," he continued. "The commercial engravers weren't willing or able to come down in price, even for quantity contract, and they were very skeptical when I talked about a one-man outfit to make my own engravings. They said it would take me years to learn how. That challenge settled it and I bought a complete outfit. It cost less than a thousand dollars."

Our publisher friend knew nothing of the art of making an engraving, he said. He had to depend on the manuals of instruction and on innumerable questions asked by mail. Ten days after he received his outfit, he printed nearly a score of "home-made" cuts in his weekly. He admits some of them were below standard, but from the bad ones he claimed he learned what to avoid next time.

He operated his one-man engraving plant an average of one and a half to two days (or nights) a week and considers that it has been an economical investment, particularly when the greater attractiveness of his newspaper is considered. During the year just ended, he seems to have interested and pleased his readers with his illustrations. Personally, he believes he has acquired a degree of knowledge and skill through the trial and error method in a shorter time than some professionals have learned it through apprenticeships.

There are said to be some 440-odd newspaper engraving plants supplying about 500 publications in the United States. Much of the engraving they now do might be done by commercial engraving plants should the latter be able to make necessary adjustments to fit themselves to the needs of these newspapers.

Makeready Precision

A PRINTER is as good as his makeready methods." This axiom seems to be the text of more or less argument arising from the advertised proposal of a New England electrotype concern. On the premise that pressmen do not agree "either on the amount of time or the method required to get a given job ready to run," the electrotyper carried on an experiment in a rather unscientific method of research. He sent to a few printers identical (?) sets of electrotypes, requesting the printers to make the plates ready for a long run on a certain size and kind of paper, and to report their exact records of makeready time and costs.

The results were reported as showing a variation in time from five to seventeen hours. Assuredly there was little encouragement here to undertake a "nation-wide survey of presswork," as was originally proposed.

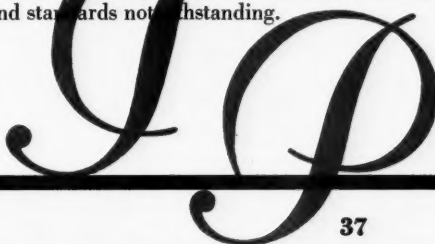
Every printer is cognizant of the wide variation in time required for makeready in letterpress printing. Most printers understand also that much of this is due to the widely varying conditions with which they have to contend—different sizes, makes, and working conditions of presses adapted to the work; different kinds of engraving and electrotype bases; lack of uniform quality and precision in engravings and electrotypes themselves; difference in the printing qualities of paper and ink; and lastly the varying skills and aptitudes of the workmen themselves.

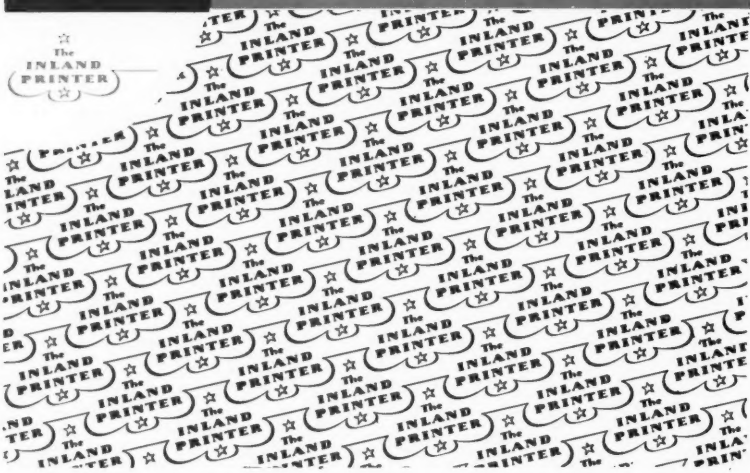
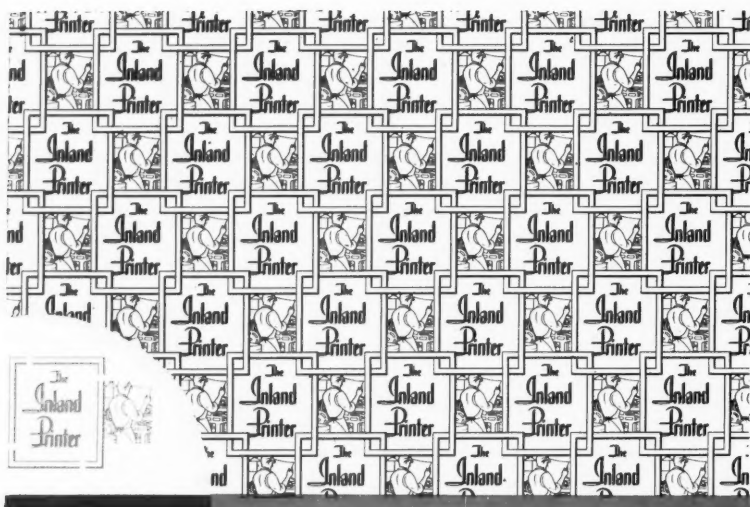
Knowing of the existence of these widely varying conditions and of the number of chances they offer for something "to go wrong," as most printers do, more effort should be applied towards reducing to a minimum the imperfections of present tools and methods. This would, of course, automatically reduce lapsed time. The burden of imperfections is not on the printer and his pressman alone. They make neither the tools nor set up the methods, but they must use what is supplied them by other industries. The burden of lack of precision rests more heavily on press manufacturers, basemakers, engravers, electrotypers, inkmakers, and papermakers—those who do make the tools and set up the methods for their use.

Press builders can coöperate to help pressmen achieve closer tolerances. Patent base, conceived to reduce inaccuracies, has helped, although the older bases need to be discarded. Engravers and electrotypers in the last dozen years have been slow to adopt new products that reduce makeready time. While letterpress is calling for precision and more precision, they still cling to warpable, shrinkable, and mashable wood bases. Few have come forward with a better base, though experimentation by other industries indicates there is better base material available.

Often the plates themselves lack the precision of face necessary to reduce makeready time. Paper- and ink-makers perhaps are doing the best job towards advancing the day of "perfect printing" paper.

Until each stage mentioned is brought more and more towards the high precision required, letterpress makeready costs will vary and be too high to overcome the competition of other processes—all surveys, research, averages, and standards notwithstanding.





Perhaps one of the most intriguing features of Mr. Weber's work is the production of over-all patterns such as are shown above. These were made photographically from their respective single units which are shown in inset. No pasting up of proofs, no engraver's stripping



Original alphabet at the left was transformed, photographically, to the outline alphabet and to the bold-face alphabet shown above. All results are always under perfect control

THE CAMERA DOES IT

But how it does it, is something of a mystery, and Martin J. Weber, inventor of the Weber Process, says only that it's photographic work. We say 'Wow!'

● However it's done—with mirrors, maybe?—the work reproduced on these pages indicates that Martin J. Weber, New York artist, really "has something." It isn't artwork—it isn't hand work of any kind. It's all done photomechanically. The method and apparatus involved is Mr. Weber's own invention.

Earlier examples of the process appeared in *THE INLAND PRINTER* for March. Here are specimens showing further possibilities, some of which are said to have caused engravers to scratch their heads in bewilderment, and hand-lettering men to turn green with envy. The effects, or "controlled variations," that can be obtained from an original copy are remarkable: outlined, shaded, thickened, thinned, condensed, expanded, curved, and so on. Think up a hard one!

An important feature of the Weber process is its ability to prepare negatives for the engraver in two or more colors for perfect register from single-color original line copy. This eliminates the necessity of preparing complicated key drawings, and assists the engraver in the production of his plates. How the process assists the printer in providing fresh and novel effects should be obvious.

There are as many different ways to prepare an art job for printing as there are artists and printers. Those who recognize our ability in illustration and design consider our specialized knowledge of the graphic arts processes an integral part of this ability.

Single-line unit at extreme left of the above copy is a section from the original copy. The four interesting variations were made photographically from the remainder of the original copy by means of the Weber process



Illustrations and designs can be handled the same way as type or lettering. Heavier illustration, right, was made from its thinner-line original

A B C D	A B C D
E F G H I	E F G H I
J K L M N	J K L M N
O P Q R	O P Q R
S T U V	S T U V
W X Y Z	W X Y Z

Here again, above two alphabets were produced from the same original shown at extreme left of facing page. Variations come exactly as planned

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

HADRIANO

The original copy is the top line of this column. From this one word, all the above variations were made photographically. No guide lines or any other artwork were required to obtain results

● If a man had \$100,000 to invest in an oil painting, would he be attracted by the display reproduced below? I'd wager a good cigar that he wouldn't.

This advertisement, and the two other originals shown here, appeared recently in a Chicago daily on a page devoted to artists and their work. You can find similar deplorable examples of art-dealers' advertising in many metropolitan newspapers.

WILLIAMS BARKER & SEVERN CO. FINE PAINTINGS TO BE SOLD AT AUCTION

Including ST. PETER by the great Carlo Crivelli, valued at more than \$100,000.00, from the Marinucci Collection

Other great and little masters in this sale. Van Dyke, Murillo, Salvator Rosa, Franz Pourbus, Jan Steen, Van Ostade, Jan Wynants, Bassano, Bakhuysen, Raoux, Magnasco, Boucher, Courbet, Chardin, Daubigny, Huet, Molarsky, Sassoferrato, J. M. W. Turner, Hogarth, Constable, Angelica Kauffmann, Geo. Moreland, Sir Peter Lely, Whistler, Gilbert Stuart, Ryder, Frank Duveneck, Blake-lock, Inness, Wm. T. Richards, John Singer Sargent, Louis Paul Dresser, J. J. Henner, Meyer Von Bremen, Gabriel Ferrier, Victor Chavet, Emile Friant, Ludwig Knaus, Ludwig Munthe, Eisman Semenowsky, W. v. Czarschorski, Sisley, Pierre Hall, Elliott Dangerfield, Verboeckhoven, Martin Ricco, Georges Michel Alden Weir, and many other important paintings including an important canvas by

PICASSO

Note: The Crivelli, Van Dyke and others authenticated by Professors Adolfo Venturi and W. Suida.

Also a collection of twenty-seven rare Rembrandt etchings. Drawings by John Raphael Smith, Angelica Kauffmann, Geo. Cruikshank. English Color Print by Conde after Cosway, Miniature of Marie Antoinette and a small Greek Marble Torso, Fourth Century B. C.

From the Estate of
John Meredith Read
Sold by order of the Central Hanover Bank and Trust Co.

Also from the Estate of the late
William H. Butler
with additions.

NOW ON EXHIBITION in the ART ROOMS
227 North Michigan Avenue

Auction Sale to be held Wednesday and Thursday,
May 31 and June 1 at 8:30 P. M.

Telephone, State 8352 Established 1879
MARVIN A. BARLOW, Auctioneer

Original

Who concocts such examples? These art dealers are supposed to be tops in the history of the arts—but look at the typographical dishes they set before us!

I happened to come across these ads on a holiday, so I went to the shop to see what I could do with them on my own hook. Granted, when such reprint copy is worked over, a better looking advertisement is to be expected. The resettings shown here are not offered as the ultimate in perfection: they are the first proofs pulled after the type was set. All were handled on a production basis. The idea was to show that better design and more profitable advertising is possible when the compositor goes at the job with a plan of definite action in mind.

That example above lacks just about everything associated with good typography. In general appearance it's sterile and confusing. The border is too weak to accomplish much in the way of holding the eye within the frame, and the distribution of white space leaves the ad with about as much shape as a haystack after a wind storm. We will agree that there

"I'D WAGER A GOOD CIGAR"

The Arts Club of Chicago

GLACKENS MEMORIAL EXHIBITION

SCULPTURE BY LEHMBRUCK

May 20-June 10

Exhibitions only open to public

Wrigley Bldg.

400 N. Michigan Ave.

Original

The Arts Club of Chicago

Glackens Memorial Exhibition Sculpture by LEHMBRUCK

MAY 20-JUNE 10

Exhibition only open to public
WRIGLEY BLDG. • 400 N. MICHIGAN

Resetting

T. ITO Studio

1017 EAST 54th PLACE

Oriental Antique Restoring • Appraising
and Cataloging • Call and deliver in city
PHONE DORCHESTER 3673
Call and Deliver in City

Original

T. ITO STUDIO

1017 East 54th Place

Oriental Antique Restoring • Appraising
and Cataloging • Call and deliver in city
Telephone Dorchester 3673

Resetting

Says BEN WILEY

is too much copy for the space. The resetting, however, demonstrates that contrast, at least, could have been put into the job by subduing some of the secondary display lines.

The two smaller advertisements have been given a more modern touch. Announcement of the Chicago Arts Club, being small, needs something to draw attention to it. For this pur-

pose, display of the subject of the exhibition has been tilted at an angle and emphasized by means of a third-dimensional rule panel which also adds "color."

The virtue of correlating borders and type is demonstrated, I hope, by all three resettings. In the two-column "Fine Painting" advertisement, traditional type has been used, and a thick-and-thin-line border placed around it to harmonize with

Williams Barker & Severn Company

Fine Paintings

To Be Sold at Auction, May 31 June 1

Including St. Peter by the great Carlo Crivelli, valued at more than \$100,000, from the Marinucci collection

Other great and little masters in this sale. Van Dyke, Murillo, Salvator Rosa, Franz Pourbus, Jan Steen, Van Ostade, Jan Wynants, Bassano, Bakhuysen, Raoux, Magnasco, Boucher Courbet, Chardin, Daubigny, Huet, Molarsky, Sassoferrato, J. M. W. Turner, Hogarth, Constable, Angelica Kauffmann, Geo. Moreland, Sir Peter Lely, Whistler, Gilbert Stuart, Ryder, Frank Duveneck, Blake-lock, Inness, Wm. T. Richards, John Singer Sargent, Louis Paul Dresser, J. J. Henner, Meyer Von Bremen, Gabriel Ferrier, Victor Chavet, Emile Friant, Ludwig Knaus, Ludwig Munthe, Eisman Semenowsky, W. v. Czarschorski, Sisley, Pierre Hall, Elliott Dangerfield, Verboeckhoven, Martin Ricco, Georges Michel Alden Weir, and many other important paintings including an important canvas by PICASSO. (Note: The Crivelli, Van Dyke and others authenticated by Professors Adolfo Venturi and W. Suida.) Also a collection of 27 rare Rembrandt etchings, drawings by John Raphael Smith, Angelica Kauffmann, Geo. Cruikshank, English color print by Conde after Cosway, miniature of Marie Antoinette and a small Greek marble torso, fourth century B. C. from the estate of John Meredith Read sold by order of the Central Hanover Bank and Trust Co.). Also from the estate of the late William H. Butler with additions.

Now on Exhibition in the Art Rooms
227 North Michigan Avenue

Auction Sale to be held Wednesday and Thursday, May 31 and June 1 at 8:30 P. M. Phone, State 8352. Marvin A. Barlow, Auc.

Resetting

the delicate serifs. The Arts Club display has been set in sans-serif-style type, most of it a monotone, and a rule border with a "companion-tone quality" has been used. The T. Ito Studio display is largely made up of flat-serif letters, and a border composed of units containing an angular line is thus in keeping.

Students of good typography are rightfully pained by such hodge-podge typography as is found in the originals on which I have attempted to improve. Here are really "bad" examples, for they undoubtedly influence to some extent the work done by other "intellectuals" who plan catalogs, programs, and other pieces in the field of cultural activity. "If it's good enough for the art dealers, it's good enough for us." Sorry philosophy!

Incidentally, while I'm in a wagering mood, I'll wager a good cigar that none of the originals on this page was nurtured by an advertising typographer. It seems to me that if I were an art dealer, and if my ads looked like the originals herewith, I wouldn't lose any time in getting in touch with a good typographic house.

By J. L. Frazier

Specimen Review

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

THE PRAIRIE PRESS, of Muscatine, Iowa.—"The Long Night," poem by Herbert Bruncken, made up in a keepsake booklet (or should we say brochure?) is charming, like all such work you do.

ALLEN, LANE & SCOTT, of Philadelphia, Pennsylvania.—Real craftsmanship in every part of their production characterizes the specimens you submit. The essentials of effective display in publicity printing are given full consideration in layout, type sizes, and color break-up. Congratulations—and many of them!

EMIL GEORG SAHLIN, of Buffalo, New York.—Your typography glistens—yes, sparkles, if that's a stronger term. It has everything: smart types; interesting, forceful and often unusual layout; fine paper; excellent colors in inks and stock; and, finally, high-grade stock and good presswork. It would take a page to list the virtues of the various items.

VAN SON, Hilversum, Holland.—From this firm of inkmakers, in the Land of Dykes, comes a remarkable calendar. It begins with May. There are six leaves, each one featuring a picture in keeping with the season covered, two months to each leaf. The illustrations are suggestive of linoleum block cutting. Masses of color, rather than lines, do the job. The method is offset and the strength and depth, as well as the brilliance of the colors, is, in our opin-

ion, really remarkable. Indeed, the effect is not unlike that of silk-screen work. The mesh appears to be as coarse as that found in the hand process of color application.

A NOVEL BUSINESS CARD, showing a reproduction of a first page of West Los Angeles (California) *Independent*, in two colors, is due to the design of J. M. Le Noir, foreman. He calls it the smallest eight-column newspaper ever printed, but suggests that Ripley had better be consulted to establish his claim as a fact. The card is 3½ by 2 inches in size. In the original set-up, each column was set ten picas wide, with body type in eight-point on a nine-point slug. In the reduction down to two-point type, the "news" is readable under a strong light and with good eyes. Three "columns" in the lower left-hand corner of the card are used for the insertion of the name of the person who presents the card.

SOUTH DAKOTA STATE COLLEGE, Brookings, So. Dak.—Grads who have tussled with the typical weighty tome that most high-school and college staffs produce, will agree that you and your staff of the South Dakota State Teachers' annual, the 1939 Jack Rabbit, have got something in putting the annual into two 9¼ by 6½ inch volumes. The books are handsomely bound in bright blue linen crash and they fit into an open-edge box, covered with the same material. There is no let-

down either when we look inside the books! Typography is beautiful and readable—Cloister is the type used. Presswork, too, is very good. Congratulations to Robert Smith and his associates for an outstanding class annual of 1939!

HARRY E. KINZIE, of Tulsa, Oklahoma.—We can think of nothing to suggest that you could have done to improve the most recent of the fine specimens you have sent. Your special ability is in achieving eye-arresting layouts and in realizing the importance of utilizing the latest and best available type faces. We receive work with similar effective layouts, but it doesn't score because of old-fashioned types used. On the other hand, there is work set up in the best of types which falls down because of faulty or uninspired layout. Seemingly, you have everything—a whale of a lot on the ball in laying out the job and a splendid follow through in type selection to achieve maximum effectiveness from the layouts.

THE BARTON PRESS, Newark, New Jersey.—"May we present our new..." is the teaser line on a blue ribbon against an all-over black background that adorns a folder put out by The Barton Press, of Newark, New Jersey. Opening the folder, the old or prospective customer finds Barton's is introducing its new firm name, The Barton Press



THE
BUSINESS
PRINTER

MAY 1939

Cover (5¼ by 7¼) of house-organ of Porte Publishing Company, Salt Lake City. Light blue, dark green, on a light pink cover stock



A-1 Composition Company, Chicago, Ill., presents
another distinctive type face called

SHOWBOAT

If you are interested in this or other distinctive types, Foundry, Ludlow, Monotype or Linotype, grab your telephone and ask for CEI 3173. If you have a little time we wish you would drop in on us and see our shop. We are very proud of our modern equipment and would like to show it off. Our address is 211 W. Wacker Drive.

Card (5½ by 8) white, medium weight. Copy in dull black ink with cartoon face and word SHOWBOAT overprinted in magenta tone

IMPETUS

APRIL • 1939



Cover (5¼ by 9), house organ John Buckle, Printers, of Yarmouth, England. Green background for name and picture, sepia shaded

THE ROUNCE & COFFIN CLUB OF LOS ANGELES

EXHIBITION OF WESTERN BOOKS 1938



Western Books of 1938

EXHIBITION OF THE FIRST ANNUAL
SHOWING OF BOOKS PRODUCED BY
WESTERN PRINTERS. THE EXHIBITION
HAS BEEN ASSEMBLED AND SELECTED
BY THE ROUNCE & COFFIN CLUB AND
INCLUDES BOOKS FROM FOURTEEN
WESTERN PRINTERS AND PUBLISHERS.

Los Angeles showing
April 26 to May 10

THE ART CENTER SCHOOL, 2544 W. 7TH STREET

Top: Cover (5 by 6 $\frac{3}{4}$), black and yellow on a primrose stock.
Above: Announcement (6 $\frac{1}{4}$ by 4 $\frac{1}{2}$), black and red on white

(once The Barton Business Service). The rest of the line, "... Calling Card" and copy explaining the change is on the inside of the front cover. Opposite, is a copy of the new business card of the firm. It is held in a hand by a die-cut thumb. The hand holding the card, which is the popular 2 $\frac{1}{4}$ by 4 inch folder type, buff with maroon and black printing, makes an effective contrast with the black background.

C. M. PRATT, of Saint Louis Park, Minnesota.—Your handling of the "Good Typography" advertisement of Dahl & Curry is quite good. In view of the triangular mass of white space in the upper right-hand corner it should preferably be placed on a left-hand page, as on a right-hand page, especially if at top of page, balance would be lacking. So other readers may understand, the triangular space is developed by seven lines relating the company's service beginning with "Makeup" and concluding with "Miscellaneous Characters," the lines gradually increasing in length. The effect would be better if the lines gradually decreased in length, but, unfortunately, that would mean starting off with features of lesser importance. A group of type with lines decreasing as they follow—the inverted pyramid—is much more pleasing than its reverse, as comparisons will show.

THE LIBERTY PRESS, Cliffside, New Jersey.—While the title page for the menu of the scoutmasters' dinner has an interesting and striking layout, the effect of that is nullified by the ugly, black type predominating. Yes, it is late and unmourned Broadway! Panning this type caused some to label us reactionary a decade ago. On the specimen you sent, it is made to appear worse than it really is because lines are so closely spaced. Yes, they're really crowded. Inside pages are set straight-away with no idea of design, but a good roman would have been preferable to the Copperplate Gothic. We also believe the list of

officers should be on page 2 with the menu on page 3. You have some square-serif type, as your neat and rather interesting letterhead indicates. Why not use that instead of exhuming the Broadway to spoil the menu?

BUSHONG AND COMPANY, Portland, Oregon.—You've done a swell job handling the "Rhapsody in Blue" folder promoting trips to Crater Lake. Layout is interesting and impressive and the many illustrations, both full-color and monochrome (that being deep blue), are remarkably well printed by offset. While typography is not exactly stylish it is incidental with so many pictures and limited to small space, therefore has little influence in the effect of the ensemble. The type, a monotone square-serif style, is admirably suited to offset reproduction and quite readable. "In Portland, It's Henry Tiele's" is a fine folder also printed by offset and the four-color illustrations look all right, in fact considering the plates were made from black-and-white copy the result is highly commendable. It is obvious that your offset pressmen know the answers.

THE GOULD PRESS, Atlanta, Georgia.—Typographically your several stationery forms are interesting, reasonably attractive, and quite impressive. A feature of all is the carpenter's square effect made up of rules, the corner coinciding with the upper left-hand corner of each item. Between the rules forming the square letters of the alphabet appear, all of them on the letterhead, caps on the left hand and lower-case on the narrower top side. A bit more contrast in type sizes, particularly making the name more prominent, would add punch. While the colors, deep violet and green (for the accents in general), are pleasing they're a bit dull, seem rather washed out. The effect is less satisfactory on the stocks of stronger color, the green and blue. Here the colors of ink are not sufficiently stronger in tone than

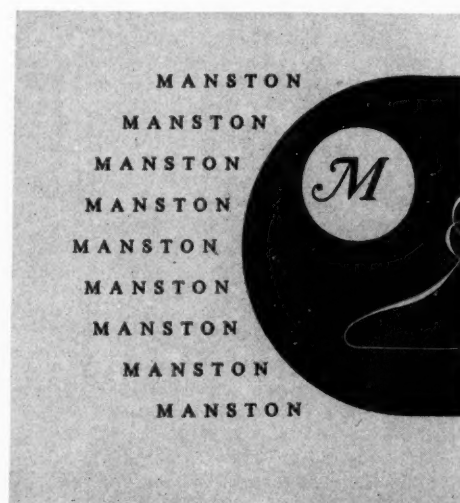
UMPHAsis with ITALICS

Put "GO" in your display lines—brings up your text. This entire assortment is available for your advertising in all size lined books. Call Henthall 075.

Elwyn 14 to 12 pt.	Kabel Light Italic 6 to 10 pt.	Coston Light Italic 6 to 10 pt.
Bixby Light Italic 6 to 12 pt.	Goudy Light Italic 6 to 12 pt.	Scotch Roman
Italic 6 to 12 pt.	DeVince Light Italic 6 to 11 pt.	Coramond Light Italic 6 to 18 pt.
Century Expanded Italic 6 to 12 pt.	Kennedy Light Italic 6 to 12 pt.	Bodoni
Book Italic 6 to 12 pt.	Nicholas Cuckin Italic 6 to 10 pt.	Balkanoid 12 to 16 pt.
Coramond Bold Italic 6 to 12 pt.	Airport Gothic Italic 12 to 16 pt.	Gleason 10 to 16 pt.
Quoddy Hand Tool Italic 12 to 12 pt.	Goudy Bold Italic 6 to 12 pt.	Kabel Bold
Italic 6 to 12 pt.	Kaynote 12 to 16 pt.	Bodoni Bold Italic 6 to 12 pt.
Coston Bold Italic 6 to 12 pt.	Clearface Heavy Italic 12 to 16 pt.	Vogues
Extra Bold Italic 6 to 12 pt.	Franklin Gothic Italic 6 to 12 pt.	Peters Bold
Unpressed Italic 12 to 12 pt.	Peters Bold Italic 6 to 12 pt.	Pyramid Slant
Black Italic 6 to 12 pt.	Ultra Bodoni Italic 6 to 12 pt.	Copper
Black Italic 6 to 12 pt.	Kaufmann 12 to 16 pt.	Signet Black 12 to 16 pt.

Small text: "I have used the 'Tom Alton Type High powered, fast moving, he makes your advertising round as alive as life itself on a hurry. He doesn't wait for attention. He goes out and gets it (100% made in our own factory. Unlimited quantities)." and a large dollar sign graphic.

Inside spread (12 by 9) of Typo Talks, issued by the Akron Typesetting Company, Akron, Ohio. Green and black on white stock. Slick job: pushes right at you!



This is the flap of the mailing piece shown spread open on opposite page. Folded, it brings black areas together

the paper and the type is caused to appear lacking in sharpness.

CANFIELD & TACK, INCORPORATED, of Rochester, New York.—You have cleverly capitalized on the way in which the country has gone “bullish,” since Ferdinand came along, as an idea for your own business promotion piece, “We can take the BULL by the Horns.—” The humorous approach to a selling job is one well calculated to get the attention of a buyer of printing. Yet the 8 $\frac{3}{4}$ by 11 $\frac{3}{16}$ inch French-fold cover with bottom edges of the stock deckled, and the abundant showing of well produced pieces, illustrated on the inside spread, are proof that the story of quality is no “bull,” either in the creative end of the business or the printing production end. The cartoon illustration of the young bull done in dry brush on the cover, in brown and black, ties in with the copy and the illustration of the institutional message on page 1. Heartiest congratulations on a good job of “putting your best foot forward” after you have taken “the bull by the horns.”

It's UNUSUAL to learn of a firm specializing in lining “gothic” composition, but that's just what The Gothic Shop, of Chicago, does. A novel type book shows quite an assortment of the “block” styles, more, in fact, than we've seen in any other book, and very little of anything else. It is Plastic bound at the top. Heavy gold-bronze cover stock is used. In this a panel is die-cut with round corners near the top. Through this the title, set business-card style, appears in silver on blue stock matching the Plastic. It develops a fine effect. Inside leaves showing single-line specimens increase in depth by about three-eighths of an inch and with the style shown on each leaf indexed on the extension. One turns quickly to the particular style he desires to select or use. Only the first inside leaf is blue, heavy white paper being used for the

others. All in all, it's a highly commendable as well as interesting production with novelty appeal.

ILLINOIS TYPESETTERS, of Chicago, Illinois.—You've put the poem “A Tribute to Mother” into a most beautiful keepsake booklet. Typography is exquisite. While the cover design is neat and attractive we believe the panel should be dropped somewhat. It is placed, as you'll realize, to provide equal margins around the top, but that makes the effect of the whole top-heavy. In our judgment the effect would be better, with balance improved, if the top margin were allowed to be wider than those on the sides. Too, the distribution of white space would be better. Oblong-shaped designs on pages which would be classified as narrow are never altogether as satisfactory as designs the general proportions of which are similar to those of the page, but often, as in this case, the copy doesn't permit a narrower and deeper form.

R. E. GUNN, of Lubbock, Texas.—The general layout of your letterhead for the Central Labor Union printed in yellow and brown is good. For a space of about an inch and three quarters at top and left-hand sides a yellow band appears, printing being from composed slugs at an acute angle in relation to the sheet, the copy for which in the main sets forth union principles. While it all forms a neat, interesting tint, the yellow is too weak in tone for comfortable reading of the copy. Some shifting about of the lines of type printed over the top band would help. First of all, the three lines beneath the name are crowded. Furthermore, your name at the left is too near the bottom edge of the band over which it prints, while the address line in the center and just below the band crowds it too closely. Adding as little as two points in places will often obviate the crowding which frequently spells the difference between good typography and

THEY
GET ALONG SWELL

This Artistic Typographic Team
BERNHARD MODERN
ELECTRA TEXT

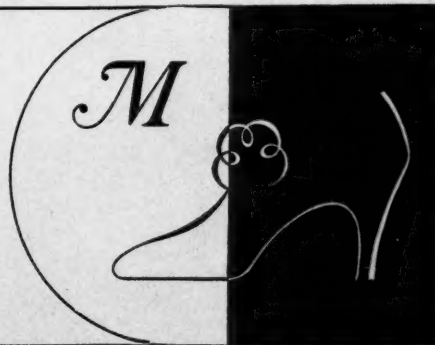
These is a rhythmic quality about this new Typographic Combination, Bernhard Modern and Electra Text. Bernhard injects a fresh new viewpoint into Modern Typographic Display. You'll like this personable new typeface which is heralding a return to Classic Roman type styles. And with perfect propriety specify Electra for the text. Here is a machine-set face that has legibility plus. Both the handset Bernhard Modern and the machine-set Electra Text are available to be matted or printed "direct-from-type" at

DAYTON'S TYPOGRAPHIC SERVICE

Opens to 9 by 12. Stock: buff. Thicker border rule, illustration, initial of copy, and THEY on cover are light brown

MANSTON

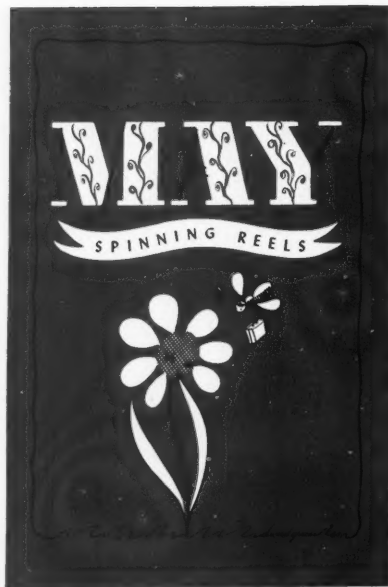
Manston Shoes offer you a happy combination of elegance and economy . . . true economy in the sense that they give longer wear than other shoes in their price range. Comfortable without sacrifice of appearance and made in the widest range of sizes and styles, Manston Shoes fit every foot . . . they will certainly fit yours.



Inside spread (11 by 5½) of French-folded mailing piece, printed black on orange stock. Left-hand portion folds over, bringing flap, shown on opposite page, to edge of black area. The illustration, overlapping in this manner, is doubly effective; the method of folding is noteworthy

J. CASHMAN, GEHRKE's, of Vancouver, British Columbia, Canada.—Thank you for reassuring us that our seeds of counsel and advice now and again fall on fertile ground and bring forth such fine fruit as the specimens you have sent us. The novelty desk calendar stand with the felt base, grooves for pen and pencil, and the slot for the quarter-yearly changes of calendar cards, carrying your firm's advertisement, is a knockout. The Christmas greeting card, the spring announcement folder for the shoe merchant, and the two sample calendar cards show good use of the "third-dimensional" appeal in printing. The embossing of the seagull on the greeting and the gold embossing of the royal crest of Their Majesties on the calendar card are well executed. Congratulations, too, on the neat seasonal tie-up of the real pussy willows on the little bird's perch on the shoe advertising folder and the red artificial flower glued on the spring months' calendar card. We should like to see more printers seek out customers who are willing to pay for the added selling punch that samples, swatches, and other such items bring to direct-mail advertising in many lines of business.

THE CLOISTER PRESS, of Manchester, England.—Your brochure, "Supplementary Type Faces," is smartly designed, characterful, and well printed. Although admirably restrained, through judicious use of color and size of type, the cover is, nevertheless, striking as a result of one brilliant and unusual feature. Lines of different, unusual types were proofed and then reversed as a color. Thus, a pattern is irregularly outlined with the white letters in lines at an acute angle on the plate. The latter appears in gray. A rec-



Pink (reverse plate) and black are the colors of this cover (5¼ by 8½) of keen house-organ from the Mills Novelty Company, of Chicago

tangular panel, cut out near the center, contains the title copy with a double border just inside the edges of the open panel. Ornaments and the rule of the combination border are in deep red with type and the triangular unit border, inside the rule, in black. Fine vertical and horizontal rules, which cross outside the title panel, appear

in deep red. These also strike over the gray reverse plate in places and run off the page on all four sides. It's a layout idea worthy of adaptation by craftsmen everywhere. Congratulations to all who had a part in producing this outstanding type book are emphatically in order.

EAKINS, PALMER AND HARRAR, Philadelphia, Pennsylvania.—Your blotter "Time," striking in layout and design, compels attention. Light green and deep purple on violet stock make a color effect which, while unusual and pleasing to the eye, adds to the all-around effectiveness of the piece. Two suggestions for slight improvement come to mind. First, the outlined star ornaments in the light green are so nearly invisible on the violet paper they might be omitted. A color may be all right in one respect, as is the green for the solid panels and inside the outlined letters here, but it may not be so good in another respect, for example, as you used it with the light-toned stars. Now, for suggestion No. 2. We'd prefer to see the signature line over the green band across the blotter near the bottom in a type of more regular proportions. True enough, the extra-condensed face you used does represent a vogue right now! Obviously, though, it doesn't harmonize with the other type which inclines to obesity. Such a thin type is better when used for prominent headlines where the body type is decidedly smaller. In such cases, the difference in basic shape is minimized because of the large size of the thinner face.

HONOLULU CLUB OF PRINTING HOUSE CRAFTSMEN, Honolulu, Hawaii.—Your making the format "fit the case" and the story is beautifully done with the April issue of *Kokua*, official publication of your club. The



All-type cover (8½ by 11) printed orange on salmon-colored stock, with horizontal line in gray-blue. J. W. Clement Company, of Buffalo



PHOENIX FLAME NEWSPAPER ADVERTISING

Published by PHOENIX METAL CAP CO., Chicago, Ill.



Title page (8½ by 11) designed and illustrated by Dale Nichols for famous house-organ edited by Hig. Black and deep yellow, neatly split

THE INLAND PRINTER for August, 1939

April meeting of the club was a visit to the plant of the Paradise of the Pacific Box Factory. Someone got the swell idea of putting that issue, which announced the meeting, in a cover that looks like a box. It is die-cut on an angle at the upper-left corner and lower-right corner of the front (with the back coinciding) to give the illusion of looking down at a box from above and a little to the right of it. Edges of the "box" and its cover are outlined in dark green ink while the rest of the cover is on a stock of lighter green. An embossed box-shaped panel in the upper-right corner of the front cover carries the imprint: *Kokua*, Honolulu, Hawaii, U. S. A., in black. Equally clever is the tie-in of the meeting announcement and program. It's a self-mailing, box-suggesting folder which, when opened, causes the cover of an illustration of a box to open up revealing these words: THE LID IS OFF. Details of the meeting follow. Colors are green and black—the colors of the club's unique box cover on the April issue of its official organ. Thanks to J. T. Pope, of the Honolulu Paper Company, Limited, for sending the specimens.

W. BOSTICK, of Detroit, Michigan.—Aside from a few small errors in spacing and contour, which you recognize when you say you didn't get a chance to check proofs, the set of stationery forms for American Typesetting Company is decidedly outstanding. Moreover, this is achieved in a class of work in which better-than-average accomplishment is expected! The sought-for family resemblance between the several pieces is definitely evident through the use of the same type combinations for all, same colors of inks and paper, and repetition of the trade-mark—a composing stick in black overprinted with an Ultra Bodoni "A"



It has been suggested by several of our members that some arrangement be made with the Eastern Typocrafters for an exchange of specimens. Now, our good friend, C. Harold Lauck, "librarian" for the Eastern chapter comes forth with this idea. That all specimens that have made the rounds of our Midwest group be sent to the "librarian" who will prepare a Traveling Exhibit for his group. He will do the same with the panels from his Eastern chapter. What do you fellows think of Harold's exchange plan? If such arrangement is satisfactory, send your old panels direct to me and I will be glad to make up and forward the exhibits to Harold. The Eastern group is a high class bunch and I believe we will benefit from such an exchange. Send your old panels direct to Ben Wiley, "librarian," 624 East Capitol Avenue, Springfield, Illinois. ★ Eino Wigren is now located at Rochester, New York, and is a member of the Eastern chapter. I do not have his street address at this time. ★ Hec Mann, our official "dater upper" has under consideration a get-together for our Midwestern Typocrafters this summer. He has the uncanny method of picking the best weather dates on the calendar for these meetings and will not go wrong in 1939

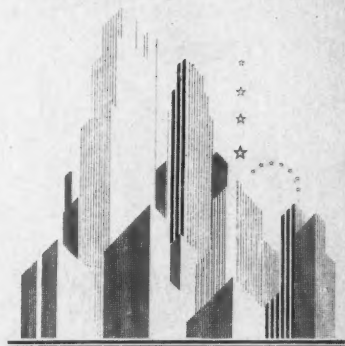
Stock—a government penny post card. Copy in black. Spot decoration at top in brown

in red surrounded by a circle of red stars. Types are chosen from among the smartest and layout is both interesting and characterful. The latter is the best feature, we think. In view of all this and with our knowledge of your ability, we're a bit surprised you'd use

orange so extensively. Warm colors should be used with restraint. This lapse is aggravated by your use of strong yellow paper. The combination of orange ink and yellow paper not only increases the effect of warmth and adds a note of garishness, but handicaps reading where the type set in orange is at all small. To stand out properly, type must be definitely stronger in tone than the paper.

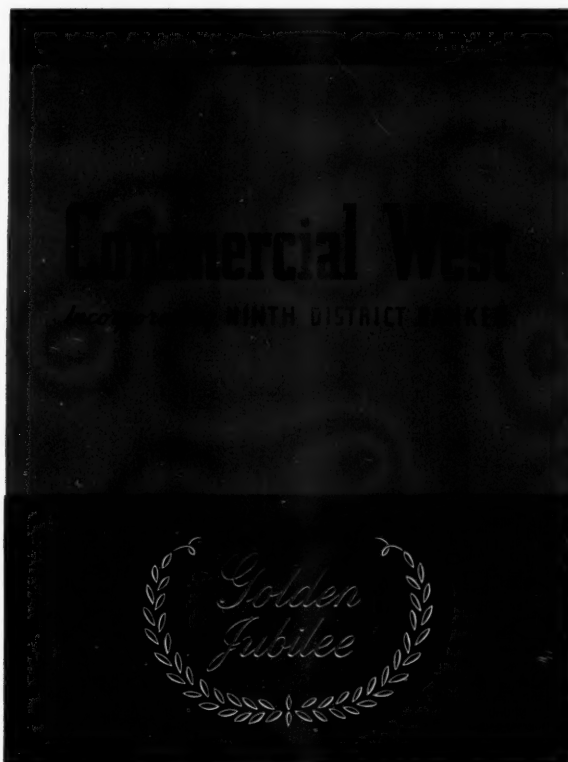
DAHL & CURRY TYPESETTING COMPANY, of Minneapolis, Minnesota.—As you look at the cover of your book, "Type Faces," you must be convinced of the force of simplicity, if perchance you were not convinced before, as seems likely, since you turned the trick. By simplicity, of course, plainness is not implied. Rather, the term designates the opposite of complexity. The virtues of simplicity—bullet-like punch—are retained in this cover which, rather than being plain, has glamour aplenty. The reason is use of type which has sparkling design—an extra bold of one of the modern, square-serifed types, and even more, because of the color scheme. Printing is in rich yellow on a brilliant blue label paper, laminated to card stock. Here's the layout: Title in two lines of caps 1½ inches high in six-point rule panel with almost an inch-wide margin around between type and border. This large panel stands alone at a point providing even margins at left, top, and right. Following considerable open space, name and address appear in a single line near the bottom of the page, almost as long as the page is wide. A yellow band appears along the left-hand edge of the page. The book is bound with white Plastic. Inside pages are well handled, of course. But the cover well deserves the space it has received and other "customers" are in line.

GRAPHIC ARTS EDUCATION



NEW YORK CONFERENCE ISSUE
1939

Announcement cover (9 by 12). Copy blue illustration made with hair-line to three point rules and type ornaments. Machine finished stock



Cover 8½ by 11¾. Top band (¾ inches wide), bottom panel (4½ inches) in medium blue. Middle panel bright yellow, also script line

For the Bride-Gifts that are Different



JUNE • 1939						
SUN.	MON.	TUE.	WED.	THUR.	FRI.	SAT.
.	.	.	.	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	.



PAR

FOR EVERY
DAY WITH..

WALTON GOLF CLUBS



LEST WE FORGET



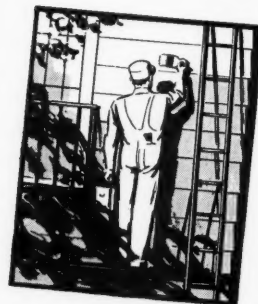
**FOUR WEEKS AGO
IT WAS A WRECK**



**THE LINE OF
LEAST RESISTANCE**



**WE
PAUSE
ONE DAY
TO HONOR**



PAINT

*It's Magic makes the
world a brighter place
in which to live*

COLOR GUIDE INSIDE




Protected

SAFETY DEPOSIT CO

YOU ARE CORDIALLY INVITED TO VIEW AN EXHIBIT OF
BOOKS & PAMPHLETS DESIGNED AND PRINTED BY
CARROLL COLEMAN AT THE PRAIRIE PRESS OF MUSCATINE
AND ON DISPLAY AT THE DAVENPORT PUBLIC LIBRARY ON
MAY SECOND, THIRD AND FOURTH : NINETEEN THIRTY-NINE

HOW ABOUT THOSE PRINTING BILLS.
DOES THE TAIL WAG THE DOG?



There's a lot of appeal in a low bid, but it's mostly malicious animal magnetism. After all those little extras have been grafted on, the bill bears small resemblance to the bid—the tail wags the dog. That's why we're never very anxious to be the low bidder. We'd rather co-operate with printing buyers—help them out the kind of work you want, for what you can afford to pay. The printer who does your work year in, year out, and knows your requirements, can do better work at less cost than the stranger who skids in on a low bid.

CANFIELD & TACK, INC. PRINTERS PHONE, MAIN 4680

Invitation card to exhibit of pieces set up by Carroll Coleman at Prairie Press, Muscatine, Iowa. Printed in red-brown on India stock

Blow at price cutting (5½ by 7 inch) buff card. Copy in brown, red for second heading line and PRINTERS at bottom. Note copy on dog

WILLIAM J. KELLER, INCORPORATED, of Buffalo, New York.—That new brochure of yours, "The House of Quality," will convince the most critical prospect of your ability and facilities to turn out top-notch printing. First among its impressive features is the page size—11 by 14 inches. Due to that, the "gold" cover, embossed to simulate a rough plaster

off both sides and, like the type, are black. Back of this, extending below and above the black band which is broken for it, there's a large line illustration featuring a tree. Apparently, it's your crest. It is in red and, while narrow, extends almost from top edge to bottom edge of the page. Inside pages are of striking, interesting layout with good typography. Large illustrations are used to demonstrate "Duotone Inks for Tonal Effects," "High Light Half-tone," "Three Ways to Use Two Colors," "Making the Most of a Second Color," "Four-Color Process and Kodachrome," and several other manners of printing. The titles are in reverse plates printed light gray. In view of all the foregoing, it seems needless to mention the fact that presswork is excellent.

ORMAN & YOUNG, of Tulsa, Oklahoma.—Though it might be improved in a few minor respects, your "Type Book" is highly commendable. The cover appears in black and silver on deep red, heavy cover paper. The silver is used for solid background, inside of a rule panel around the two large words of the title, which is spotted near the upper right-hand corner. White Plastic binding is used, although, in our opinion, black would be preferable. Four one-point rules, judiciously spaced, form a band extending from top to bottom of the page to the left of the title panel. A similar band extends across the cover near the bottom. Where they cross, your round trade-mark appears. Shifting these would help, specifically because the size of the oblong title panel is not in proportion as to shape with the panel formed

by the bands which it occupies. If the vertical band were farther to the left and the horizontal one somewhat higher, the section of the cover above and to the right of them would be more nearly of the proportions of the title box. Again, with the horizontal band raised, white space around the signature group in the lower right-hand section would be more suitable. The "hole" between the first and last ends of the second line makes the contour of the signature group irregular. We never like to see lines so handled. In this case, the effect is worse than usual because spacing between lines is so close. Inside pages are also good.

PRINTING INDUSTRY OF UTAH, Salt Lake City.—There's merit, of course, in the general layout of your letterhead with the large stick-up initial "P" on the left, starting the name line balanced by a panel shaped like the state's contour on the right, in which, by the way, a picture of a beehive with lettering "Printed in U. S. A." appears, the initialed word "Printed" and the cut being in blue. The design, however, is over-ruled. Rules joining the name and the cut referred to just clutter up the form, detract from the type. That rule in blue below the address line is much too close to the line, particularly with such an exceptional amount of space between the letters and words of the line. In straightaway composition there should be more space between lines than between letters of a line. Similarly, there should be more space between a line of type and a rule above or below it than between words. Of course, this is out of the question in

A page from *The Sales Builder* is seen opposite. This monthly eight-page publication of the American Typesetting Corporation, Chicago, features a complete pre-printing service, including the layouts, illustrations, type, engravings.

effect, has increased potency. Design is interesting. Near the bottom the title in two squared lines appears in light square-serif caps somewhat more than an inch high. A six-point rough line appears between and crayon technique bands about 18 points wide above and below the group. The lines bleed



WITH A "HEY, NONNY, NONNY." Father Time took the hoary fundamental letter forms, streamlined and refined them, and presto! we have Twentieth Century! No little dood-dos to distract the eye; no designer's quirks to irritate the reader! Twentieth Century is all business—straightforward and to the point. It bears a close resemblance to its twin, Futura, but, being a Monotype face for machine composition, it is decidedly economical to use. Twentieth Century, 8, 10, 12 point, roman and italic, in Medium, Semibold, and Bold, for Monotype-set text, and the Medium, Semibold and Bold, roman and italic, and the Bold Condensed, 14 to 36 point Monotype display, are ready to serve you. Available in fonts also.

JOHN C. MEYER & SON · Typographers
Rice 5361 · 129 NORTH TWELFTH STREET, PHILADELPHIA · Walnut 4130



If you want to sell printing today, stick to the first principles
If you want to sell printing today, stick to the first principles
If you want to sell printing today, stick to the first principles
If you want to sell printing today, stick to the first principles

REINCARNATION

EGYPTIAN

A type of century-old ancestry, known in its earlier heyday as "Egyptian," is the square-serif letter. Today, with its face lifted and the blood of eternal youthfulness in its members, it is very much at home in this age of the machine. CAIRO MEDIUM, perhaps the most-used member of the square-serif tribe, its pedigree worn jauntily, insists on doing a good job for today's printing designers. That's why CAIRO MEDIUM, 6, 8, 10, 12, 14 point with italic and small caps, and 18 point roman, has a place of honor in the Meyer type family. You can also specify Cairo Light and Bold in the same size range for Linotype machine composition. We have them all!

JOHN C. MEYER & SON
TYPOGRAPHERS
125 NORTH 12TH STREET, PHILADELPHIA

Mailing card (8¼ by 5¼) printed light blue and black on white. Carries a lot of information, nimbly presented, with a touch of humor

Another mailing card in the commendable Meyer series. Light green and black on India-tint stock. Note build-up for coming specimen book

M. J. McGrew • PRINTER
133 Noble Avenue, Crafton, Pa.
Walnut 2010

Popular theme ingeniously adapted to blotter use; the type is black, on orange blotter stock

Printing OF BETTER THAN
Fair QUALITY . . AT PRICES

THAT ARE DEFINITELY FAIR. WE

AWAIT YOUR COMMAND TO DESIGN

AND PRODUCE YOUR NEXT PIECE

OF PRINTING. CALL

MARKET 3-2831

Harry F. Murphy, PRINTER

78 CLINTON STREET • NEWARK, NEW JERSEY

**Our Own Murphysphere, Not the Periphery of the N.Y. World's Fair*

Here it is again, this time green and black on white blotting. Circle is the firm trade-mark



Cover (4 by 9) of commendable bulletin. Rich effect: tan and dark brown on a yellow stock



SCHOOL OF THE ART INSTITUTE OF CHICAGO

Business card; device is thermographed in silver; type line is printed black; white stock

**YOUR
DOOR
TO Sales**

April, 1930

APRIL 1939

Booklet cover (4½ by 6), brown and orange, cream. Kutterer-Jansen Company, Saint Louis

your design because spacing between lines is entirely out of reason. Obviously, you can't just drop these rules and expect good form; the type and cut would have to be rearranged. A fair result would be secured if the cut were left where it is, the main line as it is, but with the address line spaced to the same measure as the name line, all rules to be omitted. Simplicity is a cardinal principle of good typographic layout. Simplicity means what isn't complex. Rules here make the whole seem complex, making too many parts.

CENTRAL TECHNICAL COLLEGE, of Brisbane, Australia.—"Examples of Printing" is commendable, particularly for the evidence it presents of something tangible being accomplished in trade education. Typography of specimens of work by students is rather ordinary and the rather out-of-date appearance is accentuated by use of type faces which, while attractive and readable, are not in key with the spirit of the day which requires types with more punch and color. One of these is used for the cover, the layout of which is active. It is, however, without significant pattern and the several display sizes are too nearly equal. It is moderately overdone as we believe will be evident if you'll cover the two vertical twelve-point rules in the second color. Without them the page would be much better on account of greater simplicity, always a virtue in typography as well as human conduct. If the two main lines of the title page in the upper left-hand corner were moved to the right, flush above the second group in the lower right-hand corner, layout would be more interesting, also more effective, the latter on account of the better position of the main display. A credits page is best. Leading faults are lack of unity, exemplified by the page "Science and Art"; lack of contrast between major and minor display, demonstrated by "A Change of Address," for Williamson; and improper spacing of lines, indicated by "for Private Sale" and "18th to 23rd of October" on the page "Catalogue of Paintings, Artware, Antiques," also the two lines of the signature. Poor balance is shown by the page "Practical Balance" with so much more weight on the right of lateral center than on the left. In connection with this page, we ask "Why begin all words, important and unimportant, with lower case? Strenuous efforts to establish a vogue for that idiosyncrasy failed utterly some years ago. The unsatisfactory effect which results from displaying too many lines is shown by the page "Announcement Extraordinary" of the Brand-New Library. Signing off with a bouquet, the best and smartest—most modern—example is "dine and dance at the Brisbane." It represents effective display because the emphasized lines are *away larger* than subordinate matter, because the illustration is relatively big and because the layout is structurally simple. There are not too many units of eye-appeal. The large illustration doesn't overpower the type because it is printed in weak tints, incidentally from a hand-cut linoleum plate (Orchids to R. S. Stubbings) in three hues. The piece is modern in effect although the type is Cloister Old Style. Just a bit more air between lines of text (one point) and of the three display lines (six points) and it would be a well-nigh perfect composition. The colors of the illustration—tints of blue, yellow, and purple—might even be a bit stronger, although as printed, the effect is "sweet." The pressmen students also deserve a hand.

THE INLAND PRINTER *for August, 1939*

WHILE MOVABLE TYPE, press, and paper were available; printing from movable type waited for oil-varnish to serve as a suitable vehicle for lampblack. It gave an ink of the consistency required to print from relatively fine type, as distinguished from the broad lines and masses of hand-engraved wood blocks. Every new process of printing depended largely on a suitable ink. In some instances the special ink was ready before the sheet could be put through the press, as in printing on cellulose tissue.

The important trend in the period under review has been improvement of raw materials and technology to produce better inks and maintain a uniformly high standard. In these objectives, the chemists and physicists have worked with the researchers of the raw material manufacturer and the inkmaker. The efforts were needed for the consistent demand for faster, non-scratch, and non-rub inks for further operations. The quality of the printed product is maintained up without endangering the process.

Coupled with the demand for quality, uniformity, fast drying has come closer matching colors in natural and manufactured products. Printed pictures now more closely approach a true reproduction. Uniformity in shade and tone is maintained in displays on shelves and in windows.

Still another trend is the attempt to produce inks without odor and resistant to deteriorants like light, acid, alkali, alcohol, heat, and moisture.

Another pronounced recent trend is toward glossy and glittering surface coatings produced with high-gloss and metallic inks.

Manufacturing refinements in the most important pigment, carbon black, gives inks in all grades, including long blacks for offset, halftone, non-scratch, and non-rub inks as well as short, ordinary blacks. It is made twelve times as fine as flour. Ninety-eight per cent of the particles of blanc fixe are consistently held at two microns (1/12,000 of an inch in diameter). This is the caliper of the letterpress ink film. Eight-tenths of this caliper represents the offset process ink film. Offset is the only process dividing the film into two impressions to obtain one print. The sheet-feed gravure film is often fifteen times as

thick as that of letterpress and nineteen times the thickness of the offset process film. Paint film is ten to twenty times as thick. Gold leaf and thinnest tissue caliper .001 inch.

Titanium dioxide has been improved until it is the best white pigment. It excels in opacity, whiteness, and stability, whether in offset, tin printing, or letterpress inks. It will not

● *Development of modern inks is an epic of coöperation between printers, ink-makers, and chemists. Details of the process...*

wash out in the offset process. It is the ideal one-impression cover white. It is combined with transparent whites to form a mixing white, substituting for zinc white when the latter can't be used as on zinc plates where electrical conflict of likes occurs and causes tints to become dirty.

Noteworthy are the phospho-tungstic and phospho-molybdic coal tar colors, blue, green, purple, and red. They are bright, strong, permanent, and widely used in offset inks. A new blue pigment, copper phthalocyanine, came from England as monastral and from Germany as heliogen (cyan B) blue about the same time. It lies between peacock and Milori in hue, being somewhat redder than peacock. Monastral blue is usually strong, permanent, and fast to both acid and alkali, experience has shown.

Cadmium-selenium reds are substituting for English vermilion; chrome yellow and orange find competition in the cleaner, more permanent cadmium yellow. Lead molybdic orange is now produced brighter, stronger, and more permanent than chrome orange.

Synthetic rosins and drying oils are an important factor in the recent ink history. One group of manufacturers is developing synthetic rosins to improve vehicles now in use, while another group is searching for new synthetic materials suitable for vehicles. First came what may be termed a half-synthetic rosin, ester gum (rosin glyceride). The first oil-soluble, modified phenol-formaldehyde rosin was imported into this country from Germany in 1926 as amberol. Next came rosins of higher phenolic content in 1928 and 100 per cent phenolics appeared in 1929. The other important types of synthetic rosins, alkyds and urea-alkyds, appeared later.

These vehicles have long been made from drying oils of vegetable origin such as linseed, perilla, and others. They vary from crop to crop and are affected by weather conditions affecting chemical and physical characteristics. Despite refining and blending to these standards, the oils are not bodying, drying, and other properties. Therefore, from synthetic vehicles are sought chemical compounds that can be held to the same exact specifications, from batch to batch.

Varnish makers, in turn, worked to produce better varnish oils. First improvements in half-a-century of cooking were recently introduced. In this country, monel metal and nickel-coated iron kettles replaced the older copper kettles. In these new electric cooking kettles, temperatures are controlled by dual thermostats with variations never more than five degrees. The oil is cooked in an atmosphere of carbon dioxide or nitrogen. The product is a better, more uniform varnish, free from oxidation and gel structure. It has better color, better "wetting" property, flows freer. In Europe, the oil is repeatedly circulated through a system of copper coils, indirectly heated, until it is bodied as required with special preheated oils. The hot varnish is next pumped through heat exchangers, where it gives up most of its heat to the uncooked oil entering the system, thus saving fuel. In these new processes, working and drying qualities are improved and livering eliminated. But older vegetable varnishes still dry too slowly for present press speeds. Synthetic rosins are added to them to improve their working, printing, and drying qualities, increasing the speed of the latter.

Printing ink is a colored plastic surface-coating consisting of pigment, inherently fine and finely ground, dispersed in a suitable vehicle. Consistency (body) of the plastic ink has three properties: flow (mobility, viscosity), length, and tack, which determine the printability (workability) of the ink. Flow is necessary that the ink may follow the fountain roller, distribute on the inking system, and lay smoothly on and thoroughly cover the form or plate. Flow is accurately altered and controlled by adding synthetic rosins to the oil base.

Correct Balance Needed

Length allows the plastic to be drawn out in threads and imparts stringiness or spread. It regulates distribution on the inking system and transfer of ink from printing plate to paper. Shorter ink makes sharper printing. Correct balance of length and shortness is needed: first, for thorough distribution and, afterwards, for a sharp print. Length must be calculated to the speed of the press. Higher speeds require longer ink to string out more as the inking system is accelerated. Length also controls the lay, or leveling quality, of the ink spread on the printing plate. At the transfer of the ink from plate to paper, the cohering force of length counteracts the separating force of tack (adhesion). Length and leveling increase with surface tension. Synthetic rosins accurately alter and control length.

Tack Controls Transfer

Tack (adhesiveness), the complement of length, controls the transfer of ink from plate to paper and from rollers to plate. Lack of tack causes greasiness with loss of sharpness in the print. The ink film is not cleanly lifted from the plate. Piling follows and the entire process of distribution, transfer of ink to plate from rollers and plate to paper is disorganized. Excess tack must be prevented to avoid picking. In multicolor surprinting, tack must be graduated, decreasing in the order of sequence of the colors. Tack is controlled accurately with additions of ester gum or synthetic rosin.

Flow, length, and tack vary considerably and not independently. Many standard inks are stocked in soft, medium, and heavy bodies. Often length and tack increase with an increase of viscosity but sometimes length and tack must be changed without altering viscosity and at other times it is neces-

sary to change all three qualities independently of each other. The empirical method long followed to make these amendments was to add grease, lanolin, petrolatum, gum varnishes, waxes, and various compounds to the vehicle, often with uncertain results. With ester gum and synthetic rosin the three qualities of consistency are altered and controlled separately and scientifically. Ester gum adds tack and decreases length; copal ester increases tack without diminishing length. Synthetic rosins are available to accurately influence and control, separately and independently, the various characteristics of vehicles.

Pigment affects body of the vehicle according to the percentage added, its chemical nature, and surface conditions. Mere increase of pigment increases viscosity and diminishes length and tack. Synthetic rosins not inclined toward either chemical or surface reactions with pigments are desirable for pigment-body inks.

The finer an ink is ground, the more thorough its dispersion and the smoother the ink. Workability improves likewise.

Web Press News Ink

Web press news ink is used in greatest volume. On a mineral oil base, adaptation of flow, tack, and length to news-print paper and working conditions is accomplished with mineral oils of various degrees of viscosity—rosin, rosin oil, gilsonites, and pitches. The strength of black news ink depends almost entirely on its percentage of carbon black. This held to minimum, without sacrificing color depth, improves printability. Excess pigment can fill in screens and small type. It may pile on solids of plates, on blankets, angle bars, and pipe rollers. Web press black should consist of a very light-colored mineral ink oil of high viscosity, combined with a strong, dense carbon black, well dispersed and toned. Then minimum ink yields good depth of tone. Colored news inks are based on mineral oil and heavy rosin-mineral oil varnish sometimes modified with gum and copal esters and synthetic rosins. News ink dries by penetration. Driers should never be added.

The two other news inks are flat-bed web and the cylinder press news inks. These are similar to poster inks. A typical formula for this class of black news ink consists of 80 per cent high viscosity mineral oil, 15 per cent car-

bon black, 4 per cent rosin-mineral oil and 1 per cent toner. Driers are not added.

Further improvement in newspaper printing awaits better and more uniform stereotype plates. We have the inks ready and waiting.

Split-Second Drying

Heat-dried inks, recently used in the magazine and publishing field, have split-second drying action. Heat on the volatiles in the inks drives them out of the film. Remaining synthetic rosin and pigment are bound in a hard film. The solvents evaporate slowly at pressroom temperature, unlike the solvents in rotogravure ink; but, at high temperatures, pass off very rapidly. Gas, steam, or electricity heat systems are used. If preferred, somewhat slower drying in the pile, after exposure to a sheet heater, is practicable for drying them.

Synthetic rosins, for this process, have a high-melting point and good printability to produce a non-sticky film without smear or blur removable with ordinary roller washes. Gums in use include high-viscosity synthetic rosins, damar and dauri. The volatile may be mineral oil, or one of the coal-tar solvents, alcohols, or esters, depending on the ink. Nitro-cellulose and ethyl cellulose are also used with a synthetic rosin to form a hard film after the solvent passes off. Three- and four-color process work is printed at 40,000 copies an hour and the sheets delivered folded. This approaches newspaper speed with flat-bed quality.

Food Container Inks

The folding carton, can, and printed bag industries consume 40 per cent of the ink output (exclusive of newspapers and magazines) in printing containers such as those used for food-stuffs, soaps and other ablutients, cigarets and candy. Every printing process is employed. Noticeable trends are that anilin printing is gaining as the preferred process for printing glassine, waxed paper, and cellulose tissue. Multicolor rotary machine printing is in the lead for printing folding cartons, inserts and stuffers, paper milk containers, and other heavier paper jobs not practicable for the anilin press.

New inks have been developed for multicolor rotary machine work; hot wax process inks, nearly odorless, inks for food and cigaret wraps, high-gloss inks, non-scratch and non-rub and

varnish-proof inks, acid, alkali, and spirit-proof inks, inks for printing on fabrics, burlap bags, tin, celluloid, and nitro cellulose. Inks for soap wrappers and other ablutients can only be tested in contact with the contents. Essential oils more destructive than alkali to ink may be present. Oddly enough, certain soaps will absorb all the color in a wrapper, and fail to remove all of the same color from the human skin.

Pepper Causes Swelling

Special inks are needed for butter, cheese, and bacon wraps, which tend to soften the ink. Pepper, ground ginger, oil of cedar, and certain types of matches cause inks near them to swell. Naturally, synthetic rosin varnishes are widely used in inks in this field of merchandise wraps.

In the "hot-wax" process, the ink contains a vehicle composed of a short-oil alkyd rosin dissolved in a high-boiling, organic solvent, insoluble in oils or waxes, such as di-methyl and di-ethyl phthalates and carbitol. When a print in this type of ink passes through the melted paraffin bath on the web of paper, the rosin is immediately set by the 125 degree F. temperature, and its insolubility in the hot, liquid wax and the web continues. Rewinding or other operations can be immediate.

In this class are anilin inks, coal-tar dyes dissolved in low-boiling solvents and gums, and rotogravure inks. The high volatility of the vehicle causes it to pass off rapidly at pressroom temperature, leaving the remaining film of gum dry on the sheet.

Anilin Ink for Rotary

The greatest percentage of anilin inks is used on high-speed rotary, roll-feed machines with rubber stereotype plates of the finest type and screens as fine as 100 lines, good for millions of impressions. These inks are also used on nickel-types, nickel-faced copper electros, nickel-plated stereotypes, hand-engraved rubber plates, line engravings and zinc etchings. While the dyes are spirit-soluble, the printed film is fast to moisture, and hot waxing immediately after printing, so that paper-bag making can follow in the single operation at high speed. With special inks, printing on previously waxed surfaces is possible. Up to four colors may be printed in a single pass through the press, overlapped if re-



Wastebasket Waiting!

When a proposed piece of advertising is so ordinary that it is obviously hell-bent for the wastebasket without a reading—why send it out at all? It will cause a loss, no matter how little you pay for it!

Competition for attention is keen. Only the fittest advertising survives! To make your advertising so good that it will stick on desk tops instead of slipping into wastebaskets, you must make it distinctive. You must give it that something that radiates success. You must have the right approach.

In advertising, as in everything else, you must put more into it to get more out of it!

The Jacqua Company, Grand Rapids, Michigan makes a strong point in this message

quired. These inks first appeared on glassine papers, finding wider application on moisture-proof cellulose tissues. Only anilin inks can be used to print on this tissue without offset. These inks are used on ordinary cellulose tissues, celluloid, protectoid, kraft and M. F. paper, finding widest use in the wrapping field on sheet wraps, bags, box coverings, *etcetera*.

Transparent Inks

The transparent anilin inks are concentrated solutions of spirit-soluble dyes in a mixture of alcohol, glacial acetic acid, and ethylene glycol monoethyl ether. Other medium boiling solvents may be used to retard the loss of spirit. Shellac or other gum is used to increase the adhesion and toughness of the dried film. As shellac tends to work gummy and fill small type,

synthetic shellac has been used, also sandarac, and soft manila copal. In this country nitro-cellulose lacquer is added to anilin ink for printing on moisture-proof cellulose tissues, while in Europe cellulose esters dissolved in special solvents have been used. It is often necessary to pass the web through an electrically heated short oven or over a hot plate to firmly fix the film.

Synthetic Rosin Binder

Anilin inks are improved for many purposes by replacing the soluble dye-stuff with a pigment, applying as a binder a 10 to 15 per cent solution of synthetic rosin, with or without nitro-cellulose in a suitable solvent. Opaque anilin inks contain a percentage of titanium dioxide, or opaque colored pigment such as chrome yellow, cadmium red, *etcetera*. The pigments may be ground into a mixture of solvent and shellac in alcohol in a tumbling mill, afterward blending the paste with a solution of the dyestuff in alcohol. Enclosed distributor rollers and fountain are used to retard the loss of spirit and, for the same reason, the inking system is made up with a limited number of units, with minimum surface practicable.

The drying action in this emulsion type is based on a two-phase emulsion, stable under ordinary conditions. Capillary action of the fiber of the sheet withdraws a definite quantity of water from the emulsion, breaking it up so that the ink sets quickly.

These inks are bright, strong, opaque, and fast to light. Although insoluble in water when printed, the inking system with rubber rollers is cleaned by rinsing with water. Quite an economy. A wide range of colors, including gold and aluminum, is available, with the special properties in regard to the pigment usually found in letterpress inks. These inks are odorless and non-inflammable and losses from evaporation are small. As made at present water-set inks are adapted for use on wrappers for bread, butter, and other foods. An adaptation of the hot wax process employs dyes soluble in water but not in oil or wax dissolved in glycerin, carbitol, and water. As the web passes through the hot liquid paraffin bath the insoluble dyes are set and coated with the paraffin as the heat evaporates the solvents.

Recent introduction of the closed fountain, making practicable volatile

inks, gave rotogravure newspaper press speed. The newspaper supplement in colors, the news weekly, "This Week," and the older brown monochrome supplement show the great strides made in this process. At its best, it has no superior in suitable monochrome but it has not equaled letterpress in three- and four-color process because letterpress has the advantage of an opaque first-down yellow which serves as the best available ground, and a primer which hides the less favorable ground of paper. Rotogravure four-color prints are rich in warmth and color but the light, possible only with opaque first-down yellow, is missing.

New Synthetic Vehicles

Formerly, the most common vehicle consisted of natural gum rosins dissolved in xylol and coal-tar naphtha, colored in brown monochrome with gilsonite. This has been displaced in the closed fountain by synthetic rosins and nitro-cellulose dissolved in a very low-boiling solvent of fast evaporation rate such as mineral spirit, ethyl acetate, and methylethyl ketone.

Cellulose acetate in ethyl lactate and other solvents is also used. The drying speed is calculated on press conditions and the fluidity adjusted by varying the rosin content. In multicolor printing, each successive color has lowered viscosity to insure lifting and to prevent pickoff of preceding color with consequent filling. Trapping is controlled by varying quantity and current of air and heat in drying, and by chilling the surface of the printed film after heated drying by means of cold water rolls. The design cylinder is rotated during a press stop to prevent ink setting in the recesses of the design. As the inks are inflammable, safety is assured by rigid control of ink factors. Static and web heat are dissipated and the ink is handled without generation of explosive vapors. A current of air in the ventilation system helps drying but the ink must be formulated so that a hard, dry surface film with wet ink underneath is not formed, permitting the solvent in the underlying film to sweat out, soften the surface film, and cause sticking which may weld the sheets into a solid mass. Some pigments, safe even for offset, are not sufficiently fine for gravure. They have abrasive action in connection with the doctor on the copper cylinder. Number of available pigments is thus limited.

Approximately a uniform film is used in the older processes but the gravure film varies in caliper from almost nothing in the shallow cells, reproducing only the undertone, to a much thicker film in the deepest cells which reproduces only the masstone. Both undertone and masstone must be maintained uniform along with transparency when colors are superimposed. So variations in color strength must be avoided if uniform color, a prime requirement today, is to be maintained.

Letterpress oil-base ink is most used by the commercial printer. The vehicles have been based on vegetable oils, bodied by heat into varnish since Gutenberg's day. Lack of uniformity brought about their modification with synthetic rosin in regular inks. Synthetic rosins and solvents have entirely displaced the older oils in heat-dry inks now used by printers everywhere.

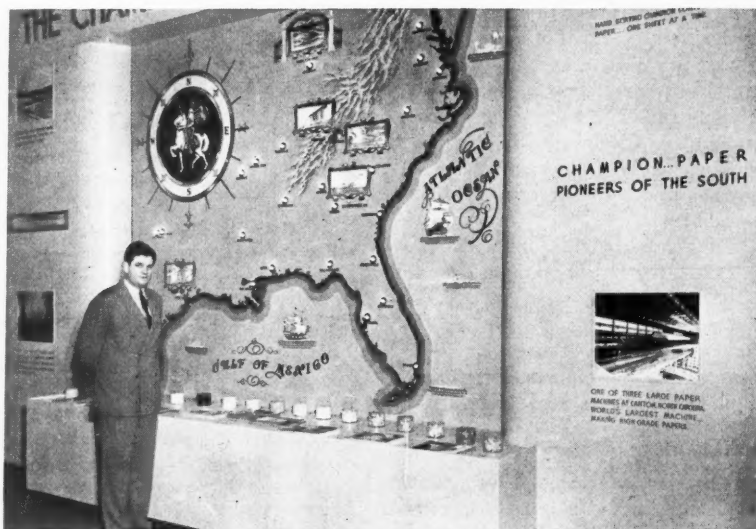
In oil-base inks the synthetic rosin addition runs from 5 to 50 per cent higher. The gloss may be increased to make a high-gloss ink; flow, length, and tack may be regulated; dispersing power of the vehicle is improved.

Emulsions of litho oil in water have been introduced as letterpress inks by regulation evaporation on the inking system of the press and synthetic rosins have been included in such emulsions. Added pigment must be water-set because adding oil breaks up the emulsion.

★ ★

EDITOR'S NOTE: This is the first of a series of two articles on modern printing inks and ink problems by Eugene St. John for *THE INLAND PRINTER*. In the coming issue it is planned to cover other new developments in an article by Mr. St. John and to look into the future of printing inks. News is made from day to day in the ink laboratories. The September article will bring the story up to date.

Deep-Sea Fisherman and Ad. Manager



Huge illuminated map graphically told Champion's story at First Southern Paper Festival

• Deep-sea fishing is one of the hobbies of the man who planned the display shown above—which may be one of the reasons for the prominence of ocean and gulf on the big map. The man himself, standing in front of his handiwork, is Alexander Thomson, Junior, recently appointed advertising manager of the Champion Paper and Fibre Company, Hamilton, Ohio. The electrically lighted display, showing locations of Champion plants and merchants, was exhibited at the First Annual Southern Paper Festival, in Savannah, Georgia, this spring.

Mr. Thomson was born in 1908; he is married and has a son and a daughter. He spent 1928 and 1929 traveling abroad, writing travel articles and short stories of adventure

for metropolitan newspapers. Having spent three summers in the mill and one in the Champion print shop, he entered the Champion organization for keeps in September, 1929. Since then, he has spent one year in the research department, one in advertising, four and a half in the Cincinnati sales office, two and a half in Cleveland sales, and, since 1937 has been advertising manager.

Hunting is another of his hobbies, along with fishing. From confidential sources we learn that his narrowest escape occurred when, after spending hours helping his companions catch shrimp for early morning fishing, he came near being thrown overboard for having gotten up in the night, hungry, and eaten the bait!

The Pressroom

By Eugene St. John

• Stamped envelope must be enclosed with your letter when a reply by mail is desired

Australian Queries

I would be thankful for any advice on printing a solid tint, 20 by 30 inches, on a four-roller cylinder press. On one-sided label paper I have trouble in getting even color all over the sheet. My worst trouble is a dark strip about half-way across the 20-inch way of the sheet.

The plate is well mounted and flat; a modified hard packing is used on cylinder. Ink is a light blue tint reduced with tinting varnish and a little liquid drier. I don't seem able to get enough color on the plate, although I use all rollers press will carry.

Do pressmen in the States still go through with makeready on letterpress work, or is the rubber blanket in general use on letterpress flat-bed presses? Lots of shops here in Australia are using them. Could you tell me how the shrinking and stretching of chalk overlays can be overcome or corrected?

Unfortunately, you neglected to send a printed sheet with this problem; your question leaves the uncertainty of the location of the streak—that is, whether it is parallel to the cylinder journal or parallel to the bearers.

From your description, it appears that the fault is in the inking, provided nothing is interfering with smooth, taut packing. Starting at the fountain, the ductor roller, not the steel fountain roller, determines the ink supply. So after setting the fountain, note the film of ink laid on the ink plate by the ductor and also note whether or not it is coming down firmly on the plate.

Next note whether the distributor rollers show a 1/4-inch wide streak throughout their length across the ink plate and the steel vibrators. If this condition is met, note that it is also met in the case of the form rollers, with especially firm contact with vibrators. If the trouble still remains, set numbers 2 and 3 form rollers to form, and raise numbers 1 and 4 out of contact with form and ink plate but in contact with vibrators, and use riders.

An improvement in inking by this arrangement indicates that numbers 1 and 4 rollers may be faulty, but if

the streak is more pronounced, numbers 2 and 3 are faulty, and so, by elimination, you will find the faulty roller. Also look to see if sockets are too badly worn. A change of ink sometimes helps.

If your paper is one-side-coated litho label, it comes at times with a hard, tinny surface; other lots have a medium, and still others a soft, finish. The hard, medium, and soft finishes require heavy, medium, and soft halftone ink, respectively; and the tint is best mixed with liquid tint base (alumina hydrate).

Blankets are quite popular but by no means in general use in the United States, and makeready still is utilized even with blankets. By heating the chalk overlay board, without scorching, before pulling an impression in overlay ink to be etched, shrinking is kept at the minimum. Stretching is avoided by placing the etched overlay between blotters; the blotters, with overlay between, are then placed between two plates of glass until overlay dries.

Gloss Versus Dull

We are enclosing a set of silhouettes that were printed on a cylinder press. It was our thought on this job, the subject being what it was, that it called for a smooth, antique-finish stock and a dull, solid-black ink to give an artistic and an old silhouette effect. We only recommended the stock. The customer was shown all sorts of samples and agreed that we should use the stock we suggested. The customer now claims the lines would have been finer on a highly finished stock and the ink should have a gloss to it. We would like to have your opinion on the finished product.

It is well printed and pleasing. You are up against the fact that the recent vogue of dull inks has been succeeded, for the present, by an increasing use of gloss inks. By using special cardboard and high-gloss inks you may give him all possible detail and gloss, in one "bump," by using a non-offset spray and racking in low piles.

Specks in Halftone

Enclosed you will find several samples of pages from the local high-school annual. We are printing 133-screen halftones on sixty-pound enamel stock with halftone ink on a platen press. As you will note, I am having trouble with little black dots printing on some of the cuts, and I can't seem to remedy the trouble. What's wrong?

The rollers are new and the press is in good condition. The ink runs nice and smooth and doesn't seem dirty, but the little black dots are hard, and are black when broken apart. I thought it might be coating picking from the stock and sticking to the cut to be inked and then printed on the next sheet. I tried to remedy this by thinning the ink with reducer. It helped for a while, but the trouble started again. I then thought it might be particles of pigment in the ink because the little specks are black. This has me stumped, and I want a good job.

There is some picking. If you are printing at a temperature of less than 75 degrees you should reduce the halftone ink (which should be of the platen, not cylinder, grade) with soft platen-press halftone ink. The soft ink is ground in a thinner varnish, but carries as much pigment as the heavier halftone ink, and so the depth of the black is not changed as it would be by a reducer. You should mix any reducer, whether a softer ink or a straight reducer, with the ink that is picking, not just place a little reducer on the plate, because as soon as this addition is used up the trouble returns.

Other causes of specks are dirt in the air, on the press, on the paper, and dried skin and small lumps in the ink can. Before taking ink from the can, be sure that any top skin is carefully removed, leaving only clean velvety ink without specks in sight—and use the same care with the fountain. Whenever the press is stopped for a long while, as over night, cover the ink in the fountain with a sheet of oiled paper, oiled side up, and completely wash the steel fountain roller all the way around. Use fountain on heavy forms.

Scant on Makeready

Enclosed are two letterheads printed on an automatic platen press. All rollers used were cast for adjustable trucks. Sample A was used with regular metal trucks. Sample B was used with adjustable trucks. Ink is heavy-bodied for rag-content bond. The cams seem tight; play in platen not excessive; roller saddle springs seem strong; tracks seem smooth with no slippage. Grippers hold the sheet. The tympan is tight and more impression does not help. Have no trouble with a heavy-bodied black ink from the same inkmaker. Believe the trouble is in roller adjustment. How may it be improved?

The unsatisfactory print is caused by insufficient impression on the heaviest lines and masses in the center of the form. After strengthening the naturally weaker impression in the center, reinforce the squeeze on the heavier lines and masses and use a cut-out on the zinc plate. After you get a good print, place a sheet of hard material like nitro-cellulose next below the drawsheet. This hard sheet is carried next to platen during makeready. Instead of cellulose, some printers use celluloid, pressboard, or sheet metal like aluminum. Make sure plate is level and type-high, and platen parallel to form before starting makeready. Have rollers set so that they ink a type-high form smoothly and not hazily. Printing many blue inks requires very thorough makeready, because otherwise excessive color has to be carried to cover and these blues mottle if too much color is carried.

Not as Planned

This morning I received from my printer fifteen thousand catalogs like the one enclosed. I must say I don't like the way the front cover has turned out. It seems that many of the details I tried so hard to get have been submerged—the colors are very dense—the entire cover seems to be dark. Then, too, the figure on the cover looks unnatural—the face is streaky—in fact, to me the entire page fails to look "natural."

Along with the catalog I am sending you an engraver's proof of the cuts that were sent to the printer. He was not to print from originals, however, but from electros which he was either to make himself or cause to be made under his direction.

What, in your opinion, is wrong with the cover? Were my cuts incorrectly made or were the electros poor? Or has the printer used too much pressure or too much ink?

The engraver's proof was pulled on the most favorable paper, costing about four times as much as the stock used for the run, with corresponding inks and under the most favorable conditions: ample time to coax the best possible result on white, glossy, heavy, coated-one-side proofing paper with a homogeneous surface especially suited

to proofing. A good proofer, ambitious to show the possibilities of the plates, would naturally make a satisfactory showing. The present trend is for the engraver to pull the proofs on the paper to be used on the production press and with the same inks and plates, to avoid misunderstanding as to what may be hoped for.

After this, of course, the printer is still confronted with the problem of printing fifteen thousand sheets, three times through the press, in register, in spite of changes in the atmosphere which may curl the edges of the sheet and change its dimension, rendering register problematical.

The principal cause of the lack of resemblance to the proof is the color scheme: a green and an orange-red ink having been substituted for yellow, red, blue inks of the four-color process, thereby saving the cost of the yellow plates and of the yellow run. The scheme works out fairly well on enameled-coated paper of a whiteness approaching that of proofing paper and with similar surface and finish; but you can see from this present experience that the scheme is not adapted to a grayish-white super. The sheen and the whiteness, which reflect light from the paper back upward through the colored inks, are missing, and this dulls the effect of the transparent inks. Not only this, the gray paper definitely deepens the shade of the colored transparent inks; a match is impossible.

If the regular four-color process had been used, the yellow would largely have compensated for the lack of white ground, for it is the yellow that supplies light, like sunshine, in a four-color print. As it is not transparent as a ground or primer, it would have covered the gray to a considerable extent.

Aside from these errors in planning, better electros with cleaner edges and sharper detail might have been used; but, as noted, the principal errors were in the planning and preparation, not in the printing.

Curved Platen Tried

One of our readers writes, concerning curved platen: "I was very much surprised to read the query concerning curved platen and can give some enlightenment. In 1908, a printers' supply house asked me to try out a 10 by 15 inch platen press with a curved platen. The first fault was the practical impossibility of getting an accurate curvature of the half-moon platen since the actuating or controlling arm was not heavy enough and the platen was too thin. After six months, without satisfactory results, the press was removed by the maker. I do not recall his name and I have heard nothing further about it."

Platen Halftone Ink

We are long-time readers of *THE INLAND PRINTER* and read every department. Right now, we are interested in platen-press halftone ink mentioned in the May, 1939, issue. Where can we get it?

Automatic feeders have considerably increased the output of the platen press and special inks are receiving more attention. They are bodied as heavy as the stock will allow and as short as practicable for follow of fountain roller and distribution. The body is of the pigment type, that is: the body comes principally from the use of as much concentrated pigment (color) as practicable without filling rather than from heavier varnish. As an example, one successful maker includes a percentage of Cremona white in even his black platen-press halftone ink. This opaque white gives body, dries, and covers well. Also, it has a "tooth" which gives the trapping quality required in halftone black, frequently overprinted with transparent colored inks. In addition to density, these inks must be made softer than cylinder-press inks since the entire print is practically stripped as well as printed from the platen-press form all at once. So a special soft reducing halftone black (cylinder press) is reduced one grade softer to function on the platen press in the same capacity. As a rule, a good dull cylinder-press halftone black works well on platen presses. It is of the non-rub, non-scratch type. It backs up and goes through folder and under the cutter clamp in from one to three hours under favorable conditions.

Causes of Pitting

We are experiencing trouble with our type pitting when used on a particular kind of job. We are enclosing two sample sheets from our presses which we have labeled 1 and 2. The type used on 1 was practically new machine-cast matter, and it had gone only about 30,000 impressions when pitting developed as shown. Specimen 2 covers a similar job which we ran earlier in the year. The type used on 2 was foundry, with some new machine-cast matter.

We are at a loss to understand why this pitting in the type developed, and our ink and type suppliers are unable to give any satisfactory explanation. The press is of the job-cylinder type, running at 3,500 an hour. We are enclosing samples of type and ink.

While it appears that the cylinder may be overpacked and the units of the form not level and type high, the principal cause of the pitting is the unusual number of minute slivers and knots in the news-print used. Never have we

seen so many, and it is the more remarkable because in other respects this news-print is above standard.

The pitting is more pronounced in the softer surfaces of the form, large faces of type which are given extra squeeze for printing; but the pitting shows even in the zinc line etchings, electros, and smaller type. A change to another paper will end the trouble. The samples of ink and type are up to standard, we should say.

Ink for Celluloid

Will you please send information as to precautions to be observed in printing on celluloid. We have a new ink that has been developed and an experimental sheet.

Print from rubber plate with light impression and spread the printed sheets dove-tailed, shingle-wise, or singly. Heat hastens drying, but keep sheet and ink away from flames.

Playing-card Production

We are interested in securing information regarding equipment necessary, and equipment vendors, in connection with the manufacture of: (a) playing cards; (b) continuous forms; (c) counter sales books. With reference to the continuous forms, we understand there are patents protecting the present manufacturers. Are these patents for the printed form or the case? Also, where can we purchase these cases?

The manufacture of playing cards on a large scale is highly specialized and closely controlled in a few plants. Such cards formerly were printed letterpress; much of the volume recently has gone to offset. Cardboard is bought by the carload, and, after printing, finished on special equipment. For these and other reasons, none but a very strong concern could hope to compete and survive.

Continuous forms and counter sales books, in large volume, are produced

by letterpress, offset, and a combination letterpress-offset process. All presses are of the rotary type. Some of these presses are on the market, others have been patented and are not generally available. The same is true of the equipment for operations after printing. We could not advise you about patents but are sending sources of this information.

In the absence of patent notice on the forms you refer to, we are inclined to believe such are not patented.

Mottled Edges

In various solid-color jobs using hand-engraved rubber and also with metal rules, we have noticed poor edges. They are streaky and produce very uncomplimentary work. Upon experimenting time and again on our two types of platen presses, we have up to now been unable to detect the cause. On the enclosed card, the ink used was mixed from a standard job blue, blended with a standard mixing white.

First, the platen must be parallel to the form. The form must be level and type-high. The impression must be strengthened toward the center and also graduated to the depth of tone or mass. Cut-outs help to remove superfluous squeeze on the edges and reinforce squeeze in the center of solids. Finally, use the heaviest, most concentrated ink possible. In this case, a mixture of cover blue with cover white is preferable. Next best is job blue with cover white. The mixing white-job blue blend is too soft and greasy. It tends to cause a halo around impressions.

Sprays Affect Eyes?

I am wondering if you can assist me with a problem with which I have been confronted, regarding the use of sprayers. I have had several sprayers installed in our machine room and one or two people have been affected injuriously by these sprays. One complained of inflamed eyes. This is rather a serious matter, and I am wondering whether in America you have come up against this same trouble.

No complaints on this score have reached us. In search of the basic cause, it is in order to ask the suppliers of the sprayers to inquire of the manufacturers of the solutions whether any substance considered an eye irritant is included in the formula. Rubbing, induced by the irritation, may be considered a contributing cause. In America, some print shops have installed powerful exhausts to remove the powder from the air of the pressroom. Of course, respirators and masks are available. Press manufacturers have bulletinized the trade with warnings

"In the Days that Wuz"—Exit at High Speed

Cartoon by John T. Nolf, Printer-Artist



that excessive use of spray leads to the powder accumulating in bearings, clogging up the oil passages, and even drying up the oil. Vacuum lines may become seriously clogged. It may be noted that filters can be, and often are, used in air lines. Pumps may accumulate the powder in quantity sufficient to put them out of commission. Motors and controllers are also affected in efficiency. This is only a partial list of damage that may be caused by superfluous spraying. It causes unexpected trouble and excessive maintenance cost. It should be stressed that both air and solution should be carefully adjusted to use the minimum quantity of both that is practicable to insure offset prevention and, further, when only a part of the wet sheet needs spraying, it alone and not the entire sheet should be sprayed.

"Decals"—Barometers

How are decalcomania transfers made? What do I mix with ink or how do I mix inks to produce, on a press, impressions that act as barometers? That is, I want to imprint the chemicals into the paper that change colors as changes in the weather come along.

In order to save time, send samples to be matched to your inkmaker. Such inks are specialties.

There are many sorts of transfers. "Decals" are produced principally by the offset process in two main types; one process which transfers the picture directly on the object, and the other produces the picture on paper. Upon removal of the paper, it is attached to the object. The first process prints the colors in reverse order followed by cover white, which becomes the ground of the picture that is finally on the object. Special "decal" paper, with a water-soluble sized surface, is required. In the other process, cover white is printed first and the remaining colors follow in regular order as in multicolor printing. Some "decal" is produced by letterpress with rubber plates.

How on Toy Planes?

We have a prospective job of printing on toy airplanes made from balsa wood. Can you give us some information as to how to print the customer's name across the wing of the airplane without crushing the wood? Is there any particular type made?

The silk-screen process is adapted to decorating fragile sheets and surfaces. If the job must be printed on a press, a soft rubber stereo is best with a very light impression.

Top-flight Craftsmen

Number Two



LOUIS M. AUGUSTINE

When the International Association of Printing House Craftsmen was organized in September, 1919, Louis M. Augustine was elected secretary. From that time, right up to the present, he has held the same office.

In April, 1914, glowing reports of the success of the Philadelphia Craftsmen's organization provided the inspiration for the formation of a Craftsman's Club in Baltimore, Maryland. The initial steps in the organization of the group were taken by Mr. Augustine, at that time superintendent of the Fleet-McGinley Company. In company with John C. Hill, then secretary of the Baltimore Typothetae, he visited the Philadelphia Craftsmen, studied their set-up, and came back to spur on the Baltimore boys. In May of that year, the fifth in what is now a world-wide circle of Craftsman's Clubs was there formally launched. Mr. Augustine served the organization as president for four years.

Behind this sterling record of organizational service is a personal record equally admirable. Born in Philadelphia, Pennsylvania, Mr. Augustine spent his early years in a small town in Maryland. His first real job was in a stove foundry; eventually he got into a small printing office and learned to

"kick" a press. By diligent study after hours he learned the case, and finally he sought apprenticeship in a larger office as compositor. After his apprenticeship he joined the typographical union in Baltimore, and after an interval in a newspaper ad room and several job offices, he went to one of the largest firms in Baltimore as journeyman. From this position he advanced to superintendent, and he was with the company for twenty-five years.

While serving as superintendent, he took a course in estimating and business management, and eventually became his own boss. For sixteen years he was secretary-treasurer of the Day Printing Company, Incorporated, Baltimore. He is now connected with the Twentieth Century Printing Company.

For a period of fifteen years he was a trustee of the Baltimore Typographical Union. Mr. Augustine is a member of several fraternal organizations, and at present is treasurer of local lodge of the Knights of Pythias, and chairman of the finance committee of the Grand Lodge Knights of Pythias of Maryland.

Mr. Augustine is married, and is the father of one daughter. He claims he has been a reader of *THE INLAND PRINTER* for more than forty years.

HOW WE KEEP POPULAR TYPES HANDY

By LOUIS J. SPANG—PROBERT COMPANY, DAYTON, OHIO

THE PROBLEM in our composing room was to keep the most popular faces the most accessible and in sufficient quantities. For quite a while the demand was for Girder, then its use became practically nil. Then Bodoni was demanded. Our compositors were yelling for a double rack of Bodoni, and in top cases, to eliminate "stoop, squint, and squat." We asked ourselves: shall this rearranging continue forever, or will it be possible to make a layout that will be adaptable to constantly changing demands?

Ours is a trade-composition house, specializing in circulars for department stores and similar work. We operate a non-distribution system, using monotype for display and linotype slugs for the smaller sizes. By using monotype, our men are as familiar with the monotype numbers for type designations as they are with the type names—189, 190, 390, and 490 for the Girder family. Why not, then, lay out our cases numerically?

We have one rack for 14-point, one for 18-point, one for 24-point, and so on. Cases have been laid out as follows: Top case, 51 Gothic; second case, 140 Gothic; third case, 189 (Girder), and the others in order: 190 (Girder Light), 275 (Bodoni), 2751 (Bodoni Italic), 330 (Kabel), 332 (Kabel Extra Bold), 390 (Girder), 404 (Spire), 490 (Girder), 675 (Ultra Bodoni), 6751 (Ultra Bodoni Italic).

The only exception to the numerical sequence is in the italics, in which the monotype people merely add a "one" to the figure naming that particular face. We think this exception is logical. For one thing it shouldn't confuse the compositor, and it makes for easier mixing of italic and roman.

The added necessities of the more popular faces are cared for by inserting one or more additional cases di-

rectly beneath the master case. For instance, we now have four cases of the popular Spire in some sizes.

One difficulty we anticipated in this arrangement was that in setting advertising figures (a combination of 36-point and 18-point, for example) the compositor would have to walk from the 36-point rack to the 18-point rack. We have eliminated much of this drawback by placing a case of 18-point figures cast on a 36-point body just beneath the 36-point case of that face.

Another helpful stunt in this arrangement is to place different colored labels on the cases.

This arrangement has given us a permanent set-up, no matter what the style trends. If a face becomes practically dead, the cases containing same are removed to our stock department. If a face becomes popular, doubling up of cases is resorted to. If a new face is purchased, the cases are merely inserted in numerical sequence.

Ease of sorting up these cases in a non-distribution system is an advantage of considerable consequence. The quads and spaces are identical in the whole rack. Again, when the monotype operator has on a certain size, he readily can ascertain future needs by "leafing through" the cases in the rack of the size he is casting.

Before changing our composing-room layout, we would occasionally have, say, a sixteen-page circular to be set, using Vogue Extra Bold for display and figures. Possibly six men would be working on makeup. In other words, six men would be congested at one type rack, trying to set up Vogue Extra Bold of various sizes. Now they are obtaining their display lines at racks according to the size they desire.

Another advantage: If a compositor attempts to set a line in Condensed Gothic (140) and it won't quite fit, he



pulls out the case immediately above and sets the line in Extra Condensed Gothic (51). This also saves time.

Incidentally, our stock cases are laid out by sizes rather than by faces.

Surely a casual or transient compositor can find his way about readily enough if your racks are plainly marked "48 pt.," "60 pt.," and so on. We merely tell the "traveler" to set his display in 332, or the cases labeled with pink paper.

Our racks are laid out numerically—14-point rack first, 18-point rack second, 24-point rack third, and so on. This helpfully makes the compositor take the longest walk for the least-used sizes in the shop.

We wonder if there isn't much we do merely because of tradition, without thinking whether or not the traditional methods suit our present needs? For example, linotypes were always set up in a row, getting the designation "battery," possibly from their military formation. This was "swell" when only 6-, 8- and 10-point were machine set, and the magazines were practically "glued" on. Now, however, with display sizes, as well as numerous series demanded (we have some eighty magazines for four linotypes), it is our contention that the magazine racks should be in the center, with the machines facing them according to their method of changing magazines.

All working on same job, setting same type face. Cases remain open for the next man



HELPFUL HINTS ON HOW TO BE

Learning to make workable type layouts marks a milestone in the education of a printer. This a

YOU ARE, let us assume, a compositor or typesetter. You set type by machine or by hand. You have seen layouts made at the drawing board. You marvel at the close accuracy with which they are made and marked. Your curiosity is aroused. You come to me and ask how you can learn to do it. Sit down so we

can face each other across the desk. You desire to know what qualities are necessary to become a typographer or type-layout man. You want to follow this occupation in a printing plant or in a trade typesetting plant. My answer would be that first of all you must have a love for doing the finest printing. This quality would be part of your nature. For instance, if you were a typesetter (whether hand or machine) you would want to be a top-notch tradesman. You would also enjoy making up and spacing out your type forms.

In fact, without exception, you would take pride in doing your best work on every job up to the limit of your time or ability as a craftsman.

Along with the above qualities you would enjoy dabbling your fingers in printers' ink and delight in pulling good proofs of all your work—even in colors.

On top of all these qualifications you would have such an intense liking for good printing that you would "get a kick" out of looking at every good printing specimen that came your way from any source.

And you would make it a hobby to start a personal collection of specimens of fine printing, and take a genuine pride whenever a new specimen was added to your collection.

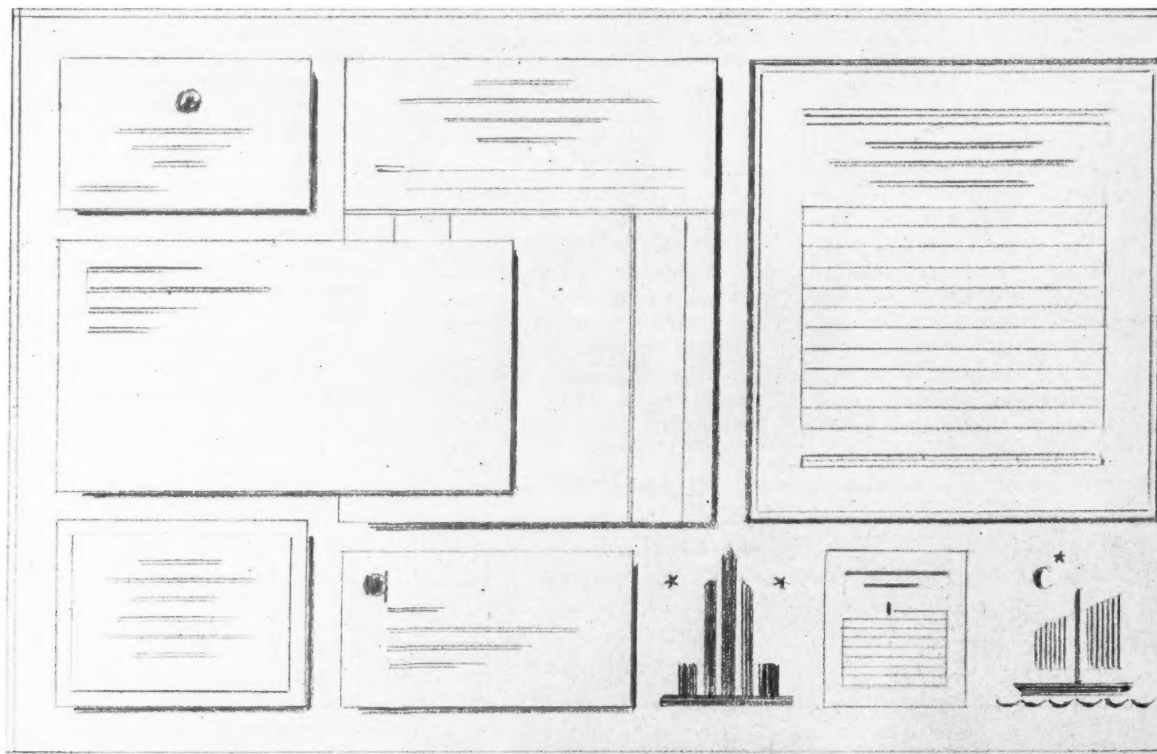
Now for the "layout" side. For this, if you have even a limited talent for drawing, no matter how crude, you will develop it to make it a practical and usable "tool" for your everyday use. You will "fuss around" with pencil and paper to do simple lettering, or make rough layouts of your everyday jobs. With practice comes skill.

Take a look at some of the "layouts" and simple lettering spread across the bottom of these pages. It doesn't take "talent" to scribble out roughs like these—it takes just a little patient application.

Copy a few of the roughs shown below, and then try a few of your own on your next job.



A good typesetter can learn to lay out his work so that top-grade composition becomes much easier for him



TO BECOME A TYPE LAYOUT MAN

printer This article outlines the first steps for making finished jobs fit your pencil planning

Don't be afraid to copy the simple lettering as rough as it is drawn. If you can copy it, you will have learned something about the foundation of letter construction.

The lettering represents a 24-point type, and there is no reason why you can't do the same thing on a rough layout if you will try to do it.

The writer is not attempting to teach you how to draw advertising layouts or how to become skilled in expert lettering design.

If you are interested in carrying your ability up to this point, you will find many fine books by experts on these subjects advertised in the trade journals.

There is a whale of a difference between advertising layout and type layout. They meet different needs.

Advertising layout is done by artists or designers with an art-school training, or by those who possess a natural talent for drawing. It is a specialty of the art studio or advertising agency. Advertising layout work is often done by men who know little about type.

Type layout is done by skilled typesetters, trained in the printing business, who have a flair for figuring and for handling a pencil and a ruler.

The writer's first lesson in layout work was given to him accidentally in a country print shop by the editor of a country newspaper, printer-trained.

All the copy came to this editor in various forms—on backs of printed matter, on scratch-pads, wrapping paper, used envelopes, paper bags, and the like. It was typewritten, hand written, scribbled, or crudely drawn.

And to save time in typesetting, this editor did the "layout" work. His layouts were no better than the crude designs you see on these pages. But they got the type set, the work done—on time—and without wasted effort.

Now let's take a look at it the other way. Suppose you didn't like to do

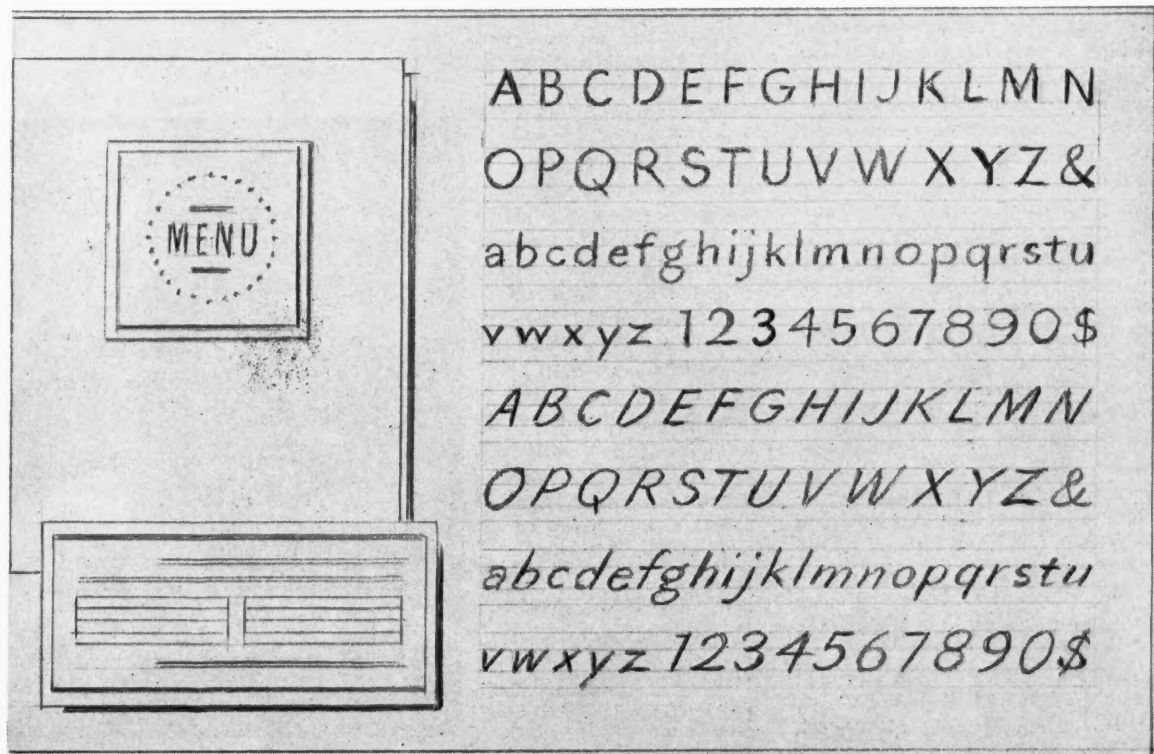


Adding specimens to your library gives you the pleasure stamp collectors enjoy when rare stamps come their way

good printing, and you didn't enjoy sweating and fussing over every job you did to make it look better than average.

How could you, with this kind of an attitude, show others how to do good printing?

And if you weren't skilled journeyman enough to know the difference between really good work, and poor,



haphazard work, how could you advise others which way to turn to get good results?

In short, if you are not a self-starter yourself in your calling as a printer, how can you be a good influence to show others how to do the best printing?

EDITOR'S NOTE: This is the first of a series of twelve articles on type layout. The purpose of *THE INLAND PRINTER* in publishing these articles is to bring the shop owner or manager a short course in practical layout principles which he can pass on to some promising and ambitious young man in his plant who wishes to specialize and grow into the position of layout man for the shop.

★ ★

"Anti-Sour-Puss" Grows

Further impetus was given to the growth of the fast-spreading "Anti-Sour-Puss" movement when William L. Golder, one of the founders, was called to New York City recently to tell about the club's organization on the "Hobby Lobby Hour" program.

The "Anti-Sour-Puss" group was organized in Pittsburgh last February. It's really more of a movement than a club, for there are no dues, no membership requirements, other than that the member is supposed to put away the long face and the pessimistic attitude and do a little cheerful grinning. At the same time, he helps to circularize an amusing yellow folder which pictures a grinning cat and reads: "Joyn the Anti-Sour-Puss Organization. All We Need Is More Antis."

Originator of the idea is said to have been Josef H. Buerger, traveling representative of a Pittsburgh paper company. What this country needed was not a "crying towel" but an urge to cheer up, decided Mr. Buerger, who passed the idea along to Harry M. Smith and William L. Golder, executives of two big printing companies in Pittsburgh. Mr. Smith designed the folder; the demand for it grew; and printers all over the country began to use the cheer-up cat on blotters, stationery, and other printed matter. The gospel, it is said, has spread from Honolulu to England, been translated into Spanish in Cuba, and reached up into Canadian territory.

Mr. Golder, who told the club's history on the "Hobby Lobby" program, is vice-president of the Pittsburgh Printing Company, vice-president of the Typothetae of Western Pennsylvania, and a member of the Pittsburgh Chamber of Commerce.

PRINTING IS WHERE YOU MAKE IT

THE WORD "Kraft," in letters of gold on an embossed surface, is the only copy on the outside cover of a brochure, 10½ by 14, thirty-two pages and cover, published by the Kraft-Phenix Cheese Corporation to commemorate the recent opening of its new international-headquarters building in Chicago. Copies of the book have been, and doubtless are being, presented as souvenirs to the thousands of visitors who systematically receive invitations, through women's clubs, educational, church, and other groups, to tour the establishment.

The issuance of the well printed book in blue and black inks on heavy-coated paper, as a commemorative souvenir, offers a suggestion to creative printers. In every town and city are enterprises whose achievements might, with good grace, be marked by the issuance of illustrative and commemorative literature. Biographies of outstanding persons might be written and published; but the persons whose achievements are thus to be recorded for present and future generations frequently are too modest to initiate such productions by themselves. However, when tactful suggestions come from relatives and other admirers, such projects have excellent chances of being authorized and completed. Similarly, commemorative souvenirs, of durable value, like this Kraft brochure, can be suggested for educational institutions, churches, business associations, manufacturers, stores, and all manner of individual and collective enterprises.

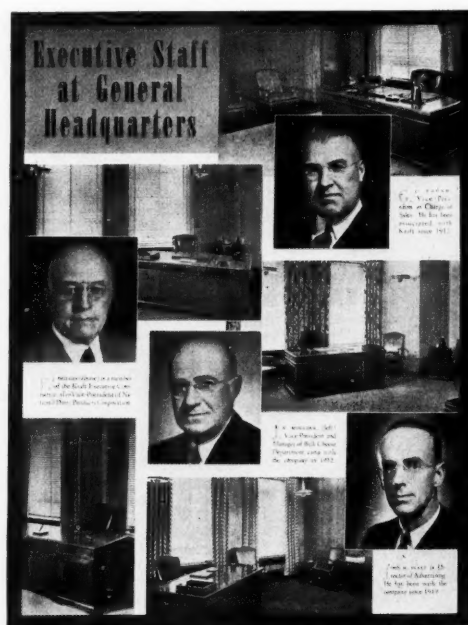
In the Kraft book appear more than 120 photographs made into halftones, in size from 10 by 11 inches down to several inches square. Most of them are 6 to 60 square inches, because the book is a story in pictures of the progress of the Kraft enterprise from its humble proportions, of thirty-five years ago, to its present large international proportions. Interior and exterior views of the new building, with pictures of establishments in other cities and countries, and

pictures of Kraft products, fill the pages; only about one-tenth of the whole printed area of the book is devoted to text. The entire area of each page is used, all pages having bleed edges. The large page size of 10½ by 14 gave the designers the best possible opportunity to make their pictorial presentation of the management's personnel, offices, factories, and products.

Reproduced below is one of the pages devoted to company personnel. This reproduction doesn't do justice to the big original page, bled on all sides, but it does illustrate the attractive possibilities in a production of this kind. The heading is printed over a solid blue tint; the rest of the page is black-and-white. Because of the excellent display of company products and facilities on other pages, the booklet is thoroughly justified from a merchandising standpoint. Its institutional value is obvious, too.

The shrewd appeal to executive vanity, however, will not be overlooked by the alert printer. A dummy laid out along these lines—or even on a considerably modified scale—would make a decided impression on men who dictate a company's policies.

In the language of an old proverb, the editor of *THE INLAND PRINTER* advises creative printers: "Go and do thou likewise."



Dissimilar shapes combined in well balanced layout

Proofroom

By Edward N. Teall

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

A Ghost From the Past

Glancing over back issues, I came across a discussion, away back in 1933, as to which is correct usage: "Court of St. James" or "Court of St. James's." You concurred with Webster's New International, which explains that the latter form continues to be the official designation of the British court. Webster's offers the latter as preferred, with the former as a variant, but the editor of *Time* (in March, 1938), in reply to a correspondent's query, said that the Court of St. James's officially changed its name to the Court of St. James in December, 1913. In view of this, it should seem that Webster should revise its notation to conform to this effect.—*New Jersey*.

Briefly, this narrows down to a choice between the New International and *Time*, as authority. The Webster Collegiate, which happens to be immediately at hand as I write, states (1936 copyright), that St. James's Palace was formerly the London residence of the British sovereigns, and implies that this is the source of "the Court of St. James's." It adds positively, "The Court of St. James's" is still the official designation of the British court." It hardly seems possible that the Webster dictionaries, as late as 1936, would still be unaware of an official change in the title made in 1913! *New Jersey* and I will wait as patiently as we can for someone of *Proofroom's* family to clear this up for us in an early issue. Who will be the first?

Tangential Reproof

From your comment on the word "Xmas," I gather that you do not know the origin of the word. The letter "X" represents Greek "chi," which is the initial letter of "Christos." Thus the word "Xmas" can be used without being thoughtless or disrespectful. I do not like to have people go off on a tangent idea when no real misuse has been done.—*Ohio*.

One of the best things I know of is that we are so perfectly free to have our own ideas about these matters—and to discuss them. This department

is sometimes criticized for not taking sides strongly enough, and sometimes for taking sides too strongly—so I guess it really must come fairly close to its aim of furnishing material for decisions rather than making positive, final, now-and-forever settlements on its conductor's say-so. To me, "Xmas" does not seem to deserve recognition as a word, even in these glorious days of wordmaking. But I most certainly do not begrudge anybody the privilege of using it! Again, to me it does actually seem to savor slightly of irreverence—I think it comes from the commercialization of Christmas by advertising writers. Here again, you have one of those demonstrations of the impossibility of pleasing all of the people all of the time, for some will like the idea, others won't.

Business Correspondence

From whom can we obtain a copy of the stylesheet for business writers mentioned in a recent article of yours? We enjoy your department very much.—*New York*.

Frankly, I'm stumped. That stylesheet is labeled "Compiled by the Dartnell staff." Who the Dartnells are I truly do not know. I supposed they must be an advertising concern, but this query comes from such a house, so— Well, I've confessed my ignorance, and now await a word from someone who knows what's a Dartnell. (Address on request: Ed.)

Fish-wings

A local aviator has established a fish market, his stock in trade being flown by airplane from the Gulf Coast. His sign reads: "Flying Fish Market." I've had a lot of fun putting hyphens in that, and thought you might enjoy it, too.—*Oklahoma*.

In the same spirit, I pass it on to the gang, in hope that this gem of piscine compounding will bring us some illuminating comment on the fine art of hyphenating.

Culinary Gallicism

I see where someone asks about a possible list of menu or cooking terms. Many years ago Henry R. Boss, a Chicago proofreader, published such a book, entitled "Kitchen French." Mr. Boss, who was also an ardent spelling reformer, has been dead many years. I do not know the addresses of any of his children. He worked at getting up a dictionary of printing terms, and got it set as far as "M" when he died.—*Missouri*.

Thank you, sir! This is a most interesting letter, and I do hope anyone who can will tell Proofroom about Mr. Boss and his work, especially the "Kitchen French" book.

Ecksmas Is Coming!

It surprises me to read that you would say "Ecksmas" aloud, for "Xmas." Webster says "X, The word *Christ*, alone or in combination (chiefly in *Xmas*). If one reads it "Ecksmas," how do they read "&," and other conventional symbols? It would seem to me as illogical to read "Ecksmas" as to read "three dots" or "pyramid," instead of "therefore." And as to "Xmas" being a poor word, wouldn't the same general rule hold as would apply to the use of "&"—that its use depends on the formality of the copy?

Don't let any of the other department editors see this, because I don't want to hurt their feelings, but I think that if everything else were dropped out, THE INLAND PRINTER would still be worth reading for Proofroom.—*Illinois*.

The last shall be first. The other fellows' feelings will not be hurt—they're tough, and they're all doing at least as well with their specialties as I am with mine. The beauty of the I. P. is that it covers everything so well. There's nothing in it that wouldn't be keenly missed if omitted. What we all have to do is to take our hats off to the home-office editors who make the ensemble out of so many contributors' efforts. You know, they say an executive is only a fellow who can make a lot of funny people work together; and that sure does apply to editors!

As to "Ecksmas," this is one of the most interesting statements we have had. Webster simply recognizes usage,

and makes no recommendations as to style. If I were reading aloud, no doubt I should have the grace to read "Xmas" as "Christmas"—I'm not quite sure, though; but I was thinking rather of what the symbol in place of the true word does to my own mind as I encounter it in print. On the symbol "&" you've got a strong point, but then, what can you say for it but "and"?—unless you switch to "ampersand." I certainly do not want to tell anybody he must or must not use "Xmas" or "Christmas"—though I know, very decidedly, which I myself prefer. I still think "Xmas" is an ad writer's word, by Space out of Affection. And that's that!

A Literary Toe Stubbed

Please, kind sir, see what you can make of this sentence, from a story by one of the most famous literary artists of our time: "All that is real to me are the dead." I can't parse this.—*Maryland.*

Madam, it can be put in few words: That is a badly written sentence. The author was ignorant, careless, or intentionally out of line. He (or she) makes "all" unmistakably and undebatably singular by saying "All that is real to me." Then he (or she) switches over to a plural which looks ahead for its justification, to "the dead." Well, "the dead" is plural. BUT "all" fixes the number for both verbs.

No doubt many will defend the sentence on the ground that it is presented in reverse order, and is really to be taken this way: "The dead are all that is real to me." And that is a good sentence! It parses correctly. Please, however, note this vital fact: The grammar of a sentence applies to the sentence as it is actually written, not as a mentally gymnastic author turns it inside out, upside down, or t'other way round to back up his agreements in number. It would have been better to write "All that is real to me, the dead are"—and very much better to write, in simple, natural order or expression, "The dead are all that is real to me." Great authors are not to be tied down to fifth-grade grammarbook rules; no, indeed. But they may be sure their writing will make its way more effectively if they refrain from jolting the grammar-consciousness of real readers. What sense is there in being so roundabout to be wrong?

Could not one versed in the technicalities of logic discourse entertainingly on this, "all" as an undistributed middle?

Mr. Hyphen's New Sponsor

Maybe you are Mr. Hyphen's uncle, but having just read a circular advertising "Compounding in the English Language" by Alice Morton Ball, I think she must be hailed as the real authority on hyphens. Possibly you are somewhat sensitive on the subject. You might even not be willing to mention a rival in your column. But I really wonder what you think of her book. Have I wasted a stamp?—*Minnesota.*

No, your stamp is not wasted. I have not seen Mrs. Ball's book, but I don't doubt it's a good one. It would be a delight to give it a fair review in this department, but if the publishers don't think enough of the department to send it a review copy—well, that's their loss, and yours. So far, they haven't. My own book, "Meet Mr. Hyphen," was written with desire to be helpful to those who want to make their own way through the wilderness of compounding; the Promised Land is more pleasing when you struggle to get there than when someone flies you over in a luxurious cabin plane. Mrs. Ball, I think, is pretty sure that she has settled the matter of compounding—and who am I to say it is not so? Aren't the ladies always right? Anyhow, Mrs. Ball is authority for the Department of State in the United States Government, and a member of the advisory board that passes on matters of style for the Government Printing Office. Her opinions certainly deserve respectful consideration.

Yes, I hope sometime to have opportunity to tell the *Proofroom* family about this book. But as I haven't the book, let me for the moment concentrate on that circular, of which it happens I did myself receive a copy. In this circular the publishers (The H. W. Wilson Company, New York) ask:

How would you correct the following?: The world weary, court bred Yvonne spent the week end at the sea shore gathering snail shells. There by chance she ran into her bald headed brother in law, the loose tongued listener in to key hole slander.

Now, that is interesting! It has ten—count 'em, ten good problems in compounding. That's money's worth—or would you rather say money's-worth? A listener into key hole-slander would be something quite different from a listener-in to keyhole slander. But—and here's the present point—I maintain that the sentence as shown in the quotation WOULD POSITIVELY NOT BE MISUNDERSTOOD BY ANY READER. The only

really tough part of the sentence is "listener in to." Even with that included, however, I repeat my assertion that the sentence, built to show the need, nature, and usefulness of compounding, is utterly unambiguous as it stands, and would be read without the slightest difficulty by any literate person of today. Since I myself have discoursed so frequently, with so much earnestness and at so much length, upon the need (or at least the desirability) of careful attention to compounding, it may seem somewhat disloyal to the subject when I say what I have said about it.

It boils down to this: No matter how we technicians may fuss and fume about it, the important thing is to write and print understandably. The object of compounding is to attain clearness and avoid ambiguity. So I come again to my favorite conclusion on this subject: *That the best style is the one that makes for clearness with the most simplicity.*

This example from Mrs. Ball's text is worth study. It should, with my comment above, throw much light upon a matter which vexes printers and proofreaders.

Just a line or two more, please, in which to say to our friend in Minnesota: Don't worry about E. N. T. feeling bad if you like Mrs. Ball's book better than "Meet Mr. Hyphen." There's plenty of room for two good books on compounding.

Xmas Every Month?

As I get it, the point about "Xmas" is whether we say "a" or "an" before a consonant that has to be read like a vowel. Now, here it is the other way 'round—and let's see what you'll make of it. A business man wrote a letter in which the term "one-sided" popped up every line or two, and he quit writing it out and wrote "o.s." He wrote, "I do not wish a o.s. contract." How would you read that? You say you read "Xmas" as "Ecksmas," and so you would write "an Xmas card," not "a Xmas card," which is the style of your friend who started the whole thing by saying he reads "Xmas" as "Christmas," and so would write "a Xmas card." (Phew, but this is tanglefoot!) Anyhow, "a o.s. contract" is something to fuss about—or isn't it?—*Rhode Island.*

For me, it's simple enough—but I don't know whether my ideas are helpful to others or not. If I were reading that letter aloud, no doubt I would do a bit of quick editing and say, "I do not wish a one-sided contract." If I wanted to retain the initials and still keep within the ordinary rules, I'd say, "I do not wish an oh-ess contract." Again, if for any

reason I had to indicate to my hearer the exact way in which the original writer expressed himself, I'd have to say, "I do not wish a o-period-hyphen-s-period contract" in copyholder's style.

But, to get down to the true simplicity of the matter, in *ordinary* experience, reading the letter aloud to someone who was interested simply in getting the meaning, the simple and sensible way would be to translate and say "one-sided." My good old "a Xmas" friend may get some comfort out of that. The parallel is not precise, but—

The Funniest Book

The dictionary is a funny book. I just happened to look up *affectionate*, to get the syllabication or division, and I noticed the pronunciation: *a fek shun it*. Was I surprised! Don't we all, even the toughest old vets in the business, look at the dictionary with respect? It seems what's there must be right; it doesn't seem like a job some ordinary folks did, it sort of seems more or less inspired, and we hesitate to question or criticize it. But for all that, I just can't swallow that pronunciation. I'd hate to have a teacher in school telling my kids to pronounce that way. Am I being funny? Or is it t'other way 'round?—*Montana*.

Yes, the dictionaries do indeed tell us some funny things. "Affectionit" is one of them. They tell you to pronounce *core* with long *o*, and *cork* with the circumflex *o*. If you turn to the front matter and read the long essay on pronunciation, you will dig up some learned but not very helpful discussion. Personally, I think *core* and *cork* are pronounced with the same *o*, or so near it that the ordinary diacritical marks can't show the difference. The finespun stuff up front may interest experts in phonetics—who don't need it. For plain ordinary folks who buy the dictionary and look to it for real service, these fine points are confusing; at least, to me.

Webster gives *shore* with long *o*, *short* with the circumflex, the *o* of *or*. I maintain it is simply impossible to pronounce *shore* with long *o* unless you make two syllables of it: *sho-er*. If one of my sons, ages ago, had asked for a dime to buy a bottle of *mucili*, I'd have had a big laugh at his expense—and would have tried to show him it's worth while to say things right. But he could have come right back at me with this: "It's in the dictionary." And so it is! How they get "it" out of "ate," and "ij" out of "age" is past me. The dictionary is the funniest book in any man's library!

SPELL AS SPOKEN? LET'S SEE!

By Edward N. Teall

REFORMERS of spelling: who and what are they? Well, I have met, talked with, corresponded with, and read the writings of all kinds, grades, and degrees: some with degrees (if you will pardon the pun) and some who never saw the inside of a college hall. There was, at one end of the line, Professor Lounsbury of Yale; and, at the other end of the line, a young fellow with whom I recently talked, who never even went to high school, but who spoke with zest on the subject. This young fellow was, to me, vastly more interesting than the university professor. Professors can know less than they think they do, by quite a margin, and still know a lot more than I do. I wouldn't for anything criticize them cheaply; it's too easy, for one thing, to be worth while. If they're *good* teachers, they at least inspire Youth to go ahead and find out for itself. They do at least show the young folks how to go about learning. They are often blamed for the faults of their pupils. Theirs is really a hard row to hoe. They're damned if they do—and fired if they don't. But my sympathies are with the plain folks who want to know about things, and don't know just how to go about it.

The young fellow with whom I recently talked looks up to me with much more respect than I deserve. He thinks because I am a graduate and A. M. of Princeton I must know something. He thinks that, as a writer of dictionaries, I am entitled to respect. He does not know the abysmal depth of my ignorance. He does not know that a little knowledge of technicality about words is not half as well worth while as the knowledge of how to use saw and hammer, chisel, and square. He does not know how low the commercial world holds the knowledge of words and experience as a lexicographer. Frankly, he just simply would not work for the hourly compensation that hooks me. I envy him his independence. And he envies me my place in "Who's Who"! How the sense of values does differ! Is it only a case of the next pasture, beyond the fence, looking greener? I dunno; honestly, I simply do not know.

But—and here's the point: This young fellow came over to my house to do a bit of work for us, the other

evening, and he went with me up to my room where I write my INLAND PRINTER stuff and my dictionary stuff, and he sat and chinned with me—and he asked me why we (whoever "we" may be) did not make spelling easier for the kids. He himself has a young son, a delightfully young son, in "the grades," struggling with the mysteries of English spelling. Why, he wanted to know, was not spelling made simpler, more easily conquerable, for young Bill. The only answer I could give him was: "It just can't be!"

Make it read the way it sounds, was Old Bill's idea. Okay! Take "psychology" for a test word. Here they are, a bunch of eighth-grade kids. Pretty far along they are. They are just finishing grammar school—or should I say Junior High? Next year they'll be high-school students. They will be right up there where we think our boys and girls are really getting education. On their way to college, if that's the way they're heading. If not, at least ready for business—ready to run the small-town shoe store, the grocery (on best modern lines), or a mill or factory; or to go on the road and hold up their end of any argument. Psychology? They've got it—plenty of it. But do they know how to spell it? Chances are strong they do not.

Give the word "psychology" to the eighth grade, and tell them just how to spell it out the way it sounds. That means, spell it phonetically—whether they know or don't know what "phonetically" really means. We're just instructing them to spell the word as it sounds. That's fair enough; that meets the test. That gives the advocates of simplified spelling every chance in the world. The kids will show up the old fogies who stand for certain spellings just because the dictionary says so! Oh, yes? Well, let's see.

One kid has an uncle named "Cy," so he spells it *cychology*. Another kid's uncle, however, was "Si"—not Cyrus but Silas. So this kid spells it *sichology*. (For the moment we are giving the kids a clear track of "chol," though as you well know it may appear on the test papers as "col," "kol," or possibly even (correctly) "chol." Then there's another youngster, right up in the front row, teacher's pet, the smart kid, and he knows when you heave a

sigh it is a "sigh"—and so he gives you *sighchology*. (We're still giving the boys and girls the assumption of ease on "-chology.")

Now, for a moment, face with me (and the kids) the real difficulties of this interesting situation. Taking 'em just as they come to mind, here are some samples of what Young America is up against:

They sound precisely the same, after the initial sound, but look how they are written: *box, flocks; weigh, way; slay, sleigh; tale, tail; pants, glance; sky, high, my, buy, pie*—all long sound of *i*. *I* is just one of the vowels!

Come up for breath, then dive in again: *sealing and ceiling; the peeling of a bell, the peeling of an apple*. Yes, my darling *daughter*, but don't go near the *water*; we *bowed* last night—they *coaled* the ship—don't *scold*. Remember the old song: They *told* the sexton, and the sexton *tolled* the bell?

The smart boy who can't hit the *ball* is ready to *bawl*. Don't ask him to tell the difference between *rain, reign, and rein* or between *jain* and *feign*!

Then, there's our old friend, *ough*: *cough, bough, tough, though, through*. Your *shoe* may fit *true*, and you have a fine rhyme, but no hook-up in spelling. You can't write that the wind *bloe* or *blue*. How many games did you win? We *won one*. You *tee* the ball, but what you drink is (maybe) *tea*. I *threw* the ball *through* the window. A *hawk* does not *tawk*. A sailor pulls a rope *taut*, but he doesn't *tauk* about it. You *pour* water, and *pore* over a story. The bird *flew* over a chimney *flue*. This tree is *yew*, but it isn't *you*.

Well, we could keep this up for a week—and where would it get us? You say something today, and tomorrow you say you *said* it. But if you play a game today you won't say, tomorrow, that you *plaid* it (*Plaid* is a good word, but we call it *plad*, and its meaning is something else again.) Some people do write "We *staid* overnight," but that is not an accepted spelling. However, it is entirely correct to write "She is a very *staid* person."

Last spring, after five years of trial, the Chicago *Tribune* announced that it had decided to drop 33 of its "simplified" spellings, and retain 44. That looks like a pretty good score for simplification; but look at what's saved from the wreckage: The "Trib" will continue, it said, to print *aghash* as *agast*; it will keep *burocracy, controller, definitely, warrant, trafic, sherif*. Well—if you like 'em, take 'em!

And what are the words that didn't pan out? One was *lether*. Is that real simplification? When you tell the small boy he may spell *leather lether*, is he any the more sure about *whether* and *weather*? Other words that the people don't seem to care for are *crum* and *quil*. It's surprising about *crum*. You would think 'most anyone would be glad to write *crum, dum, num*. Funny thing, though: start them on that, and pretty soon it will be *cum* for *come, sum* for *some*—and then you're mixed up with *sum*, in addition. *Sum mix-up*, I might say.

The young daddy with whom I talked, and who wished they would do something to make spelling easier for his small boy, when confronted with a few of these instances, came to a thoughtful pause. It didn't seem as simple as he had thought.

There is in our words a reflection of their history. There is a certain relation between the spelling and the sounds we give the words: we do not actually pronounce *yolk* and *yoke* alike. That *l* truly represents something real. I didn't decree it; neither did Noah Webster. The people them-

selves made it so. And even those who do not understand it, those who chafe under the restrictions of conventional spelling, feel instinctively that something's wrong when you offer them a revised orthography.

I have read many learned dissertations on this subject, from the pens of distinguished scholars, university professors, and all the likes of that. But never have I come upon so deep-striking, so conclusive an utterance as that which only lately fell upon my attentive ear when a person who has not had academic education but who has a keen, live mind, said, after hearing me expound the subject with more verbosity than illumination: "*You can tell what it means by the way it's spelled.*"

Think that one over! It turns the tables on the simplifiers, amateur or professional. It gives the whole subject a new slant. It throws light into the dark places. To my way of thinking, it really helps take the terror out of *p-noomonia*. It makes the rough way smoother. It shows there's a lot of sense in the spelling book. The easy way is not the best way. The best way, as matters stand, is the way of discipline.

DOT IS THE SIGNAL TO STOP

An innovation in letterhead printing, one which promises not only to improve the appearance of typed letters, but also to increase sales possibilities of the printer, has been introduced by a leading manufacturer of carbon paper and inked ribbons.

He suggests the placing of an inconspicuous dot one pica from the right-hand edge and ten picas from the bottom of the standard 8½-by-11 letterhead as a signal to the stenographer that a safe bottom margin is being approached on the paper.

This innovation he believes has a strong commercial value which at the same time costs nothing to provide.

There is a natural inclination on the part of the letter writer to hold to one page if possible. This often results in a tendency to include more lines on the first page than are rightly, for by bringing the last line of the letter too close to the bottom of the page, the signature space is cramped.

The dot signal would obviate these spacing difficulties.

Observing the dot when you come to write the letter will also prevent slippage of the letterhead, which frequently occurs when the writing approaches the bottom of the page. Many times, non-observance of approach to the bottom of the page simply results in the typewriting getting down too far and making the letter of poor appearance and actually requiring its rewriting.

The placing of the dot could be insisted on as office policy to mark the finish of the first page.

Incidentally, aside from adding to the attractive appearance of all letters, it would encourage the use of "page two" letterheads, thereby increasing the sales possibility of the letterhead printer and producer.

The idea, though so simple, has already been proved to have merit, for it has been received with favor by many stenographers. It will be interesting to see whether or not it will "take hold" and be generally used in business correspondence.

THE MONTH'S NEWS

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

Open Gutenberg Headquarters

Headquarters of the Gutenberg 1940 Celebration Committee, with Will Ransom in charge as secretary, have been established at 285 Madison Avenue, New York City. Not only will the committee coordinate the national celebration next year of the five hundredth anniversary of the invention of printing by Gutenberg but will also work on plans for the celebration of the four hundredth anniversary of the introduction of printing on this continent, which took place in 1539 in Mexico City, and the tercentenary of the publication of the first book in what is now the United States. This event took place in 1640 in Cambridge, when Stephen Daye, the first American printer, issued "The Whole Books of Psalmes," only eleven copies of which have survived.

Two names have been added to the committee's personnel, making the number twelve instead of ten as published in *THE INLAND PRINTER* last month. The two additional members are, Melbert B. Cary, Jr., president of The American Institute of Graphic Arts, and Quincy P. Emery.

Exports Up Seven Per Cent

Exports of printing and bookbinding machinery and other equipment increased seven per cent in May, 1939, as compared with the corresponding month a year ago, according to the machinery division of the Department of Commerce. The total of May shipments for 1939 was \$1,183,795 as compared with \$1,110,142 for 1938. Listed in this year's items were: typesetting machines, \$158,834, a drop from last year's May record of \$197,527; printing presses, \$562,359, a drop from \$583,344; other printing equipment, \$404,920, up from last year's May record of \$300,384; bookbinding machinery, \$57,682, double the record of May, 1938, which was \$28,887. The exports of industrial machinery of all kinds from the United States to other countries in May of this year were valued at \$26,085,746, compared with the record of May, 1938, of \$23,544,012, a gain of 11 per cent.

Issues Booklet

Copies of a new booklet on Weiss type may be obtained from Intertype Corporation. The booklet, printed in two colors, contains a pen sketch of Professor Weiss, drawn by himself, and a statement concerning the reason he included type designing with his other activities.

Alexander Thomson Dies

Alexander Thomson, chairman of the board, The Champion Paper and Fibre Company, Hamilton, Ohio, died at Christ Hospital, Cincinnati, June 27, following a short illness of pneumonia complicated by heart disease.

Mr. Thomson had been associated with Champion for 42 years, starting as a mill hand at the age of 17, and successively acting



ALEXANDER THOMSON

as assistant sales manager, sales manager, vice-president, president, and chairman of the board.

He was active in many civic and business organizations. He recently completed a term as president of the Ohio Chamber of Commerce and was a member of the United States, Ohio, Cincinnati, and Hamilton Chambers. Mr. Thomson was a member of the board of both the National Association of Manufacturers and United States Chamber of Commerce, and a director of Cincinnati Federal Reserve Bank. He had membership and a keen interest in many paper and board associations, and for years enjoyed a close contact with youth through his work with the Boy Scouts and Young Men's Christian Association.

Carnegie Graduates Listed

Lip King Wong, of Shanghai, China, is one of the eighteen graduates of the department of printing of Carnegie Institute of Technology in the class of 1939. Mr. Wong expects to remain in the United States to pursue further studies for a year or two, after which he will return to China to apply his knowledge and skill in the graphic arts field. Ralph N. Ives, of Topeka, Kansas, who will be employed by the Blakely Printing Company, Chicago, and Joseph E. Barnes, to be employed by John P. Smith and Company, Rochester, New York, won awards for excellence in scholastic performance.

Other graduates and firms with which they are or will be connected are: Abraham Cazen, of Pittsburgh, with Carson, Fletcher & Osborne, New York City; Quinten N. Cunningham, of McDonald, Pennsylvania, with American Type Founders, Cleveland; Lester Y. Drabkin, of New Haven, with the Columbia Printing Company, New Haven; Jacob R. Kaser, of Kutztown, Pennsylvania, with Kutztown Publishing Company; Donald P. Fouse, of Ambridge, Pennsylvania, with Poole Brothers, Chicago; Harry J. Friedman, of New York City, with The Carey Press, New York City; William A. Heindl, Junior, with Louis Heindl and Son, Rochester; William F. Read, of New Haven, with the S. Z. Field Company, New Haven; Robert W. Thomas, of Pittsburgh, with Joseph J. Stone and Company, Greensboro, North Carolina; Thomas E. Vassar, III, of Bloomfield, New Jersey, with the Graham-Chisholm Company, New York City; Oliver D. Williams, of Edgewood, Pennsylvania, with The Cuneo Press, Milwaukee; William S. Wright, of Crafton, Pennsylvania, and Manuel E. Zawacki, of East Vandergrift, Pennsylvania, with the Fetter Printing Company, Louisville.

Maurice H. Loevner and Frank Silber, both of Pittsburgh, have applications for connections pending. Glen U. Cleaton, is head of the department of printing at Carnegie Institute.

Engravers Plan Campaign

Plans are being evolved for an educational and promotional campaign with the purpose of increasing the demand for steel and copperplate engravings, under the direction of a national coordinating committee being organized. The campaign will be launched immediately after Labor Day, according to an announcement by Adelaide Ulian, promotion and public relations counsel.

Reorganize Graphic Arts

Boston Typothetae, Inc., will retain its legal entity but will become an inactive body by reason of the formation and incorporation of the Graphic Arts Institute of Massachusetts. The new organization will have no relationship with the United Typothetae of America, except as printer members "are members of that body."

Nine divisions comprise the Graphic Arts Institute, namely: printers, typesetters, photoengravers, electrotypers, ink and roller division, pamphlet binders, book manufacturing, fine paper division, and equipment and supply division. Each division has its own chairman, vice-chairman, and committee, while the general organization has its corps of officers, board of directors, and an executive committee composed of the president and the chairman of each of the eight supply divisions.

The general purpose of the new organization includes the following objectives: to conduct educational work, to collect and disseminate trade statistics and information, to create a wider knowledge of costs, accounting and estimating; to prescribe fair trade practice rules and to cooperate with other industries in furthering the above-named purposes.

Officers of the new organization are: president, Eugene H. Gordon, who is also chairman of the printers' division; vice-president, Ralph J. Waite, chairman of the equipment and supply division; treasurer, James M. Howard; assistant treasurer, Joseph P. Donovan; sec'y-manager, Howard S. Patterson.

Lauck Heads Schools Group

C. Harold Lauck, of Washington and Lee University, Lexington, Virginia, was elected president of the National Graphic Arts Guild at the 18th annual conference on printing education at Columbia University, New York City, June 24 to 29. Other officers are: Vice-president, Fred W. Miller, Masonic Home and School, Fort Worth, Texas; secretary, Leonard Peterson, West High School, Green Bay, Wisconsin; treasurer, E. S. French, Woodrow Wilson High School, Washington, D. C. The educational director is Fred J. Hartman, Washington, D. C.

Regional vice-presidents are: George Bilsey, Cleveland; Edward P. Boulter, Newtonville, Massachusetts; Walter E. Brock, San Francisco; Vincent Coyne, New Brunswick, New Jersey; James A. Gahan, Montreal; William Van Gasbeck, El Paso, Texas; Ralph E. Graber, Lawrence, Kansas; Atwell L. Jobe, Los Angeles; R. Randolph Karch, Rochester, New York; Frank J. Landon, Minneapolis; Chester A. Lyle, Canton, Ohio; Hupp E. Otto, Wheeling, West Virginia; Harold E. Sanger, Chicago; James A. Shields, Elizabeth, New Jersey; Ward W. Swain, Pittsburgh.

Directors elected were: Harold G. Crankshaw, Washington, D. C.; J. Henry Holloway, New York City; Allan Robinson, Baltimore; Ferdy J. Tagle, New York City; John A. Backus, Elizabeth, New Jersey; Harry L. Gage, Brooklyn, New York.

Leaders who participated in the conferences of the various groups included: George H. Carter, Lanston Monotype Machine Company; O. Alfred Dickman, New York *Herald Tribune*; Edwards W. Edwards, New York Federation of Labor; William H. Friedman,

Carey Press Corporation; Harry L. Gage, Mergenthaler Linotype Company; Frederic W. Goudy; Thomas R. Jones, president, American Type Founders, Inc.; Elmer J. Koch, United Typothetae of America; Dr. Robert L. Leslie, Composing Room, Inc., New York City; Don H. Taylor, New York Employing Printers Association.

One of the resolutions adopted by the conference was a recommendation "that products manufactured in America be used in our school print shops and in our Guild work exclusively."

Photo-Lithographers to Confer

Lists of questions on subjects pertaining to selling, production, and management are requested by the officers of the National Association of Photo-Lithographers to be used at the discussion group meetings of the forthcoming convention to be held in the Park Central Hotel, New York City, September 28 to 30. In the announcement concerning plans for the convention, the photo-lithographers were requested to pass the notice from department to department in their establishments so that the key men might list the questions which they "would like to have asked and answered" at the convention.

Roycrofters Solicit Business

The Roycrofters, East Aurora, New York, made famous by the late Elbert Hubbard, now owned and operated by Samuel R. Guard and Sons, Incorporated, with C. E. Summers, sales manager, are making a bid for new business on the basis of "new vigor, new ideas, and new creations," plus "the services of craftsmen who made many of the Roycroft books."

House-organ Syndicated

Magill-Weinsheimer Company, Chicago printer, is helping to sponsor what is called the "Printizing Institute of the World," a subsidiary of the National Research Bureau, Incorporated. A press release which accompanied a copy of its new monthly house-organ, called *The Printizer*, announces that "as its name indicates, the Institute combines activities in both printing and advertising and will be operated for the benefit of its members and their customers."

Lanston Branch Moves

The New York address of the Lanston Monotype Machine Company has been changed to 202 East 44th street, removal having taken place June 26.

ON DECK OF S. S. GEORGIAN



Group assembled on the forward deck of the S. S. Georgian during the Seventh Zone Typothetae Federation's annual convention, which was held during a four-day cruise from Detroit to Georgian Bay and return. Seated, left to right: George R. Keller, Washington, D. C., past president, United Typothetae of America; Arthur D. Pratt, Indianapolis, Indiana, newly elected president, Seventh Zone Typothetae Federation; B. B. Eisenberg, Cleveland, Ohio, president, United Typothetae of America; Peter H. Friesema, Detroit, Michigan, president, Typothetae-Franklin Association of Detroit; Donald L. Boyd, Huntington, West Virginia, past president, Seventh Zone Typothetae Federation. Standing, left to right: Ervin Weil, Evansville, Indiana, retiring president, Seventh Zone Typothetae Federation; Elmer J. Koch, Washington, D. C., secretary, United Typothetae of America; Dennis A. Sweeney, Indianapolis, Indiana, executive secretary, Indiana State Typothetae and secretary-treasurer, Seventh Zone Typothetae Federation; Fred D. Bornman, Detroit, Michigan, vice-president, Typothetae-Franklin Association of Detroit; John Gwyer, Pittsburgh, Pennsylvania, secretary, Typothetae of Pittsburgh; Ernest T. Engle, Cleveland, Ohio, regional manager, Cleveland Typothetae Association; William F. Sage, Detroit, Michigan, president, Master Bookbinders and Finishers Association of Detroit; C. C. Means, Detroit, Michigan, manager, Typothetae-Franklin Association of Detroit and Master Bookbinders and Finishers Association of Detroit. Photo was taken by Olin E. Freedman, Chicago, Illinois, president, Production Standards Corporation, who addressed the convention on the subject of "What's Right and What's Wrong." There's nothing wrong with the picture!

Texas Orphans Win Trophy

The Graphic Arts Club of Masonic Home and School, of Fort Worth, Texas, was winner of the American Type Founders annual prize for excellence in school print-shop work, and the trophy representing the award was presented to Fred W. Miller, director of printing at the school, by T. R. Jones, president of American Type Founders, at the eighteenth annual conference on printing education held by the National Graphic Arts Education Guild at Columbia University, of New York City, June 28.

In his speech of presentation, Mr. Jones said that the trophy was won by the Texas institution in competition with 115 other graphic arts clubs located in sixteen states. He said he was particularly gratified that orphan children comprising the winning club showed such excellence.

During the conference of the advisory council of the guild, representatives of eleven organizations participated in a symposium on "Industries' Cooperation with Graphic Arts Education." The representatives and their organizations were: W. E. Wines, American Newspaper Publishers Association; H. J. Payne, Associated Business Papers; Prof. Glen U. Cleeton, Carnegie Institute of Technology; John G. Strange, Institute of Paper Chemistry; Dennis F. Hoynes, International Association of Electrotypers and Stereotypers; W. E. Soderstrom, National Association of Photo-Lithographers; William T. Diefenbach, National Association of Printing Ink Makers; Fred J. Hartman, National Graphic Arts Education Guild; Harry L. Gage, National Printing Equipment Association; Elmer J. Koch, United Typothetae of America; James B. Ashwell, Young Executives of the Graphic Arts. Other representatives at the business meeting included T. E. Dalton, of the American Society of Mechanical Engineers, and O. A. Dickman, of the American Institute of Graphic Arts.

Three Firms Win in Contest

Three firms were awarded certificates of merit in the better cover design and printing contest conducted by Holyoke Card and Paper Company. The Tiffany Printing Company, of Lakewood, Rhode Island, won by its entry of a menu and wine list done for the Mohican Hotel; the E. A. Johnson Company, of Providence, Rhode Island, received its certificate because of its catalog produced for the Brown & Sharpe Manufacturing Company; and the Helms Baking Company, of Culver City, California, won in the booklet division contest because of a booklet printed for its own use.

Tests Color Preference

Six folders, each printed in a different color, and each bearing the question, "What is your favorite color?" were distributed to members of the Advertising Federation of America at its recent convention as souvenirs by the General Printing Ink Corporation. Red and blue were the favorites, but many of the advertising men became interested in the idea of testing color preference, then requested complete sets of the color folders. The other colors were yellow, orange, green and purple. Text matter inside the folders listed some of the characteristics of persons who favored the particular color selected.

Celebrates Golden Anniversary

Fifty years ago, Leroy L. Miller founded the Indiana Printing Company of Crawfordsville, Indiana, and this year his sons, Binford Miller, now president, and Hugh A. Miller, secretary-treasurer, are celebrating the fif-



"ORCHIDS"

● Allow us to congratulate you on your new feature, "The Idea File."

To our notion, this is one of the best things that your publication could do for the printers.

You have given us one idea in your June issue that I know is going to more than pay for a number of years' subscription to your very excellent publication.

By all means, keep this department active and alive.—J. C. McMillan, Manager, The Miami Valley Publishing Company.

●
Cashing in on the profits from the IDEA FILE is everybody's opportunity. Get your share of extra business. Turn to page 22 of this issue for current ideas to convert into money

tieth anniversary of the concern. The father, now 79 years of age, is listed as vice-president of the concern but retired from active participation in the business in 1928. The company was incorporated in 1919, and now occupies the plant erected in 1923. It specializes in manifold printing.

Revises Booklet

Lanston Monotype Machine Company has issued a revised booklet on the subject of "Automatic Quadding and Centering," a copy of which will be sent to any printer or publisher on request. Frank M. Sherman, director of publicity, suggests that since the revised edition contains "a considerable quantity of matter which was not included in the former booklet," a new copy be obtained and the old one destroyed.

Celebrates Bi-Centenary

Representatives of advertising, publishing, educational, religious, civic, industrial, and mercantile organizations, in addition to master printers, were in attendance at the "Bi-Centenary Luncheon" at Stationers' Hall, London, England, Wednesday, June 21. The occasion of this representative assembly was the celebration of the 200th anniversary of the founding of the printing establishment now known as Spottiswoode, Ballantyne and Company, Limited.

E. C. Austen-Leigh, chairman of the printing company, replied to toasts proposed in honor of the company by Martin A. F. Sutton, and Col. G. C. K. Clowes, D.S.O. The toast proposed to "The Guests" by R. A. Austen-Leigh, a director of the company, was replied to by the vice-provost of Eton, and Sir Edmund R. Cook, C.B.E.

Printers groups were represented at the guest tables by John Hubbard, president of the British Federation of Master Printers; A. J. Bonwick, treasurer of the same organization; and E. G. Baker, secretary of the London Master Printers Association. Firm names familiar to persons in the United States listed in connection with their representatives, who were present as guests, included the following: N. W. Ayer & Son, Limited, National Cash Register Company, Limited, and J. Walter Thompson Company, Limited.

In the souvenir brochure distributed at the luncheon appears a drawing showing "New Street Square and its neighborhood in the seventeenth century where in 1739 the present-day printing business of Spottiswoode, Ballantyne & Co., Limited, first began."

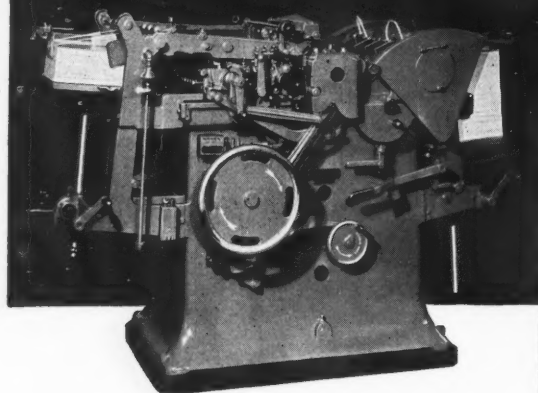
William Strahan began business as a printer in Wine Office Court in 1739. In 1748 he moved to Little New Street, and in 1755 he printed Dr. Johnson's Dictionary. In 1766, W. Strahan acquired from Charles Eyre, "one-third of the patent of King's Printer to run for thirty years from 1770, from which date began the separate business of Eyre and Strahan, now Eyre & Spottiswoode, Ltd." In 1800 a new printing press was built at Nos. 6 and 7 New Street Square.

In 1819, Andrew and Robert Spottiswoode succeeded their uncle, Andrew Strahan, in control of the business, and they installed "steam-printing." In 1853, announcement was made that the "office is closed at 2 P. M. on Saturdays from May to September." In 1862, George Spottiswoode was joined in partnership by Cholmeley Austen-Leigh. In 1872, the printing works of Smith, Elder and Company in the Old Bailey, was acquired and *The Cornhill Magazine* was printed from that year to 1929. In 1878, *The Shipping and Mercantile Gazette* was purchased, and in 1882, the business of Alexander Macintosh was acquired.

In 1900, the business was formed into a Limited Company, and in 1901, the business of Ingaltion Drake at Eton was purchased. In 1904, The Saville Press opened at Eton, and in 1908, a new factory, now known as The Ballantyne Press, was opened at The Hythe, Colchester. In 1915, the good will of Ballantyne, Hanson and Company, Limited, of Edinburgh and London, was purchased, and in 1916, the name of the company was changed to Spottiswoode, Ballantyne and Company, Limited. In 1924, the business of George New, at Eton, was taken into the then 185-year old firm.

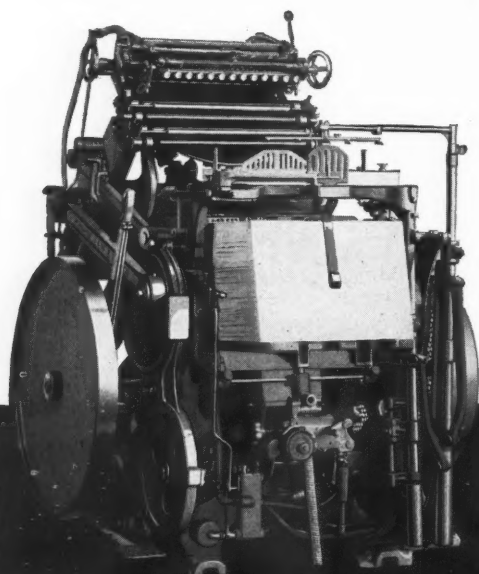
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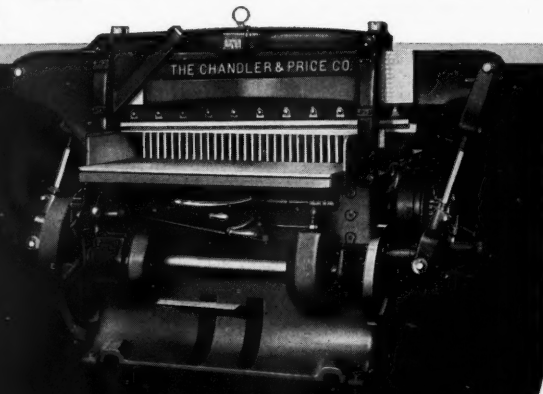
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For GOOD PRINTING . . .

at Low Cost!

Send for your copy of demonstration broadside "Out in Front," Address Sales Department, B, International Paper Company.



Specify Saratoga English Finish for printing that *wins!* SARATOGA ENGLISH FINISH is "out in front" in every characteristic that determines the selection of a good, economical book paper for catalogs, broadsides, package inserts, house organs and booklets. Made especially for low-cost production, Saratoga English Finish feeds flat on any type of press, takes smooth ink impressions, dries quickly and folds well. And costs *less*. Available in white, india and six colors.

INTERNATIONAL PAPER COMPANY

220 East 42nd Street, New York, N. Y.

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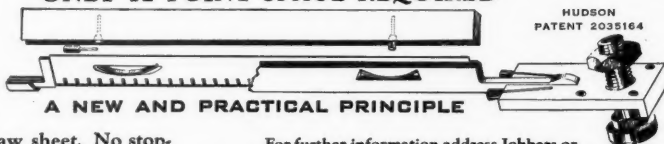
"An INTERNATIONAL PAPER Value"

Please Mention The INLAND PRINTER When Writing to Advertisers

"Cowan" JOB PRESS Perforating Gripper

Print and Perforate at same time. No plungers to deposit ink on tympan. Will not sever draw sheet. Will not cut rollers. No additional make-ready. Grooved Impression Bar is locked in form. Perfect register. No dust to fill draw sheet. No stopping to change packing. Especially adapted for long runs on automatically equipped C&P and Kluge presses.

ONLY 12 POINT SPACE REQUIRED



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For further information address Jobbers or
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ALWAYS in step with the needs of printers . . . our modern equipment . . . experienced operators . . . daily capacity of 40,000 case bound books give you the utmost in quality, economy and service . . . that has proved a business builder for so many progressive printers. BROCK & RANKIN books are bound to be the best.

Call upon us for dummies, recommendations and estimates.

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SPECIALISTS
SINCE 1892

BROCK & RANKIN

619 SOUTH LA SALLE STREET

CHICAGO



The Art of Spacing

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Deals with title pages, straight matter, book and border margins as well as advertisements.

Postpaid **\$1.75**

Order from
The Inland Printer
Book Department

ROBERTS' CONTRIBUTION TO THE PRINTING TRADE

■ It is our endeavor to speed up economic recovery

■ **THIS** is being made possible through following the trend of the times in **ADVANCED MANUFACTURING PROCESSES** developed in our plant

WATCH for our announcement
—OR—
VISIT US at our Booth No. 243

GRAND CENTRAL PALACE



THE ROBERTS NUMBERING MACHINE CO.

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LOUIS MELIND COMPANY, Western Distributor

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Over 200 layouts to follow or adapt in this practical new book



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152 pages, 10x8, fully illustrated, opens flat-----\$5

Here is a wealth of layout ideas—complete arrangements you can follow exactly and adapt to other products—a treasury of treatments, spots, decorative ideas, etc., by which you can achieve scores of telling layouts of your own. Truly first aid for anyone who wants to create better-looking and more effective advertising. Order your copy now. No postage charged to U. S. A. destinations.

THE INLAND PRINTER · CHICAGO, ILL.

"NEOPRENE ROLLERS KEEP THE INK BETTER"

says Henry Freytag, pressman with Snyder & Black, Inc., prominent New York lithographers. "They give us clearer, cleaner impressions with hardly any resetting necessary. Just set them right once—equidistant from plate and drum—and they stay right. And, believe me, I'm glad neoprenes are *all-weather* rollers. That means we can use the same set in hot, cold, dry or damp weather—and get high-speed, quality printing all the time."



"THAT GOES DOUBLE"

says Stephen Caraccia, assistant pressman with Snyder & Black, Inc. "I'll give neoprene rollers a vote of thanks for making my job easier and without headaches. When we're working against time on a big color job, for instance, I know that neoprene rollers will keep on turning out quality work with a minimum of press troubles. I'll take neoprenes for my money."

MORE AND MORE, you'll hear experienced printers and lithographers make enthusiastic comments like those above . . . which should be a hint to you. Invest in a trial set of neoprene rollers for one of your presses. You'll get quality printing at higher speeds and at lower roller cost per million impressions. Ask your regular supplier, or write us for a list of manufacturers. E. I. du Pont de Nemours & Co., Inc., Rubber Chemicals Div., Wilmington, Delaware.



*Next time you order
printing rollers,
DON'T SAY "SYNTHETICS"
say
NEOPRENE*

OFFSET
RUBBER
GRAINING
COMPOSITION
ROTOGRAVURE
NON-MELTABLE
FABRIC-COVERED
VARNISH & LACQUER

ROLLERS

SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

ATLANTA
 DALLAS
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CLEVELAND
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NASHVILLE
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DETROIT
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 OKLAHOMA CITY



The auto was a buggy...

back in the early 1900's. Only great specialization evolved the modern motor car from that early *makeshift* combination of buggy and gas engine. During this same span of time Kimble Motors, Specialized for Graphic Arts needs, have made the makeshift use of electric motors in printing plants as outmoded, wasteful and downright silly as a 1904 chugger in your garage. KIMBLE ELECTRIC Co., 2011 W. Hastings St., Chicago, Ill.

Kimble MOTORS

Distributed by AMERICAN TYPE FOUNDERS
Branches and Sales Agents in Twenty-Five Cities

The Greatest Variety of
 Fine Printing Papers in
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HAMMERMILL STRATHMORE

CHAMPION . . JAPAN PAPER CO.

STANDARD PAPER MFG. CO.

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SWIGART PAPER CO.

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Perfect Fit!



.... Better Look Around Before You Buy

● Make sure you choose a paper drill that actually **fits** your needs. See the Challenge line and select the model that will handle your production volume most economically and efficiently.

When you choose a Challenge, you get a machine that's **just right**—designed and built as a paper drill all the way through—a machine that will pay for itself quickly whether you have a lot of drilling to do or only an occasional job. Take your pick from 7 models—a size and style for every need. Above all—be value-wise . . . Choose a Challenge!

The Challenge line ranges from the bench model Style M up to the electro-hydraulic, heavy duty Style EKH. Every one except the Style M, has the famous Challenge Automatic Trip Gage. Optional equipment on all models is the electrically-operated Fully Automatic Gage, an exclusive Challenge creation.

There is a Challenge Paper Drill to fit your plant and your budget exactly. All models are illustrated and fully described in the new Challenge Drill Catalog. It's Free! Sign and mail the coupon today.

The Challenge Machinery Co. Grand Haven, Michigan

CHICAGO,
17-19 E. Hubbard Street



NEW YORK,
200 Hudson Street

See the
Challenge Exhibit at the

GRAPHIC ARTS EXPOSITION ♦ NEW YORK, SEPT. 25 — OCT. 7



Free DRILL CATALOG!

Without obligation, send me your new catalog, giving full information about the complete line of Challenge Paper Drills.

Name _____

Address _____

Zephyr BLACKS

Timed to the Tempo of the
MODERN Pressroom!

Perfected in three grades, they are available for practically any job. But you must try them to fully appreciate their value; it is impossible to adequately describe them. You must see for yourself how they speed production . . . with safety and certainty.

They cost no more than ordinary inks and every plant should stock Zephyr Blacks for rush jobs. Write for descriptive folder.

Sinclair & Valentine Co.

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Baltimore	Dallas	Los Angeles	Philadelphia
Birmingham	Dayton	Manila	San Francisco
Boston	Havana	Nashville	Seattle
Chicago	Jacksonville	New Haven	

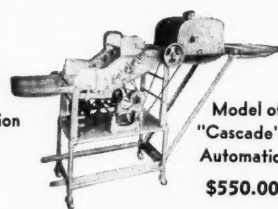
Raised printing

HIGH SPEED

Hard • Flexible • and Permanent Effects
Simple and Foolproof

PURCHASERS
DELIGHTED

• SEE IT—at the
Graphic Arts Exposition
Quick delivery now.
Write for more data.



Model of
"Cascade"
Automatic
\$550.00

EMBOSSOGRAPH
PROCESS CO., Inc., 251 Williams St., New York, N. Y.

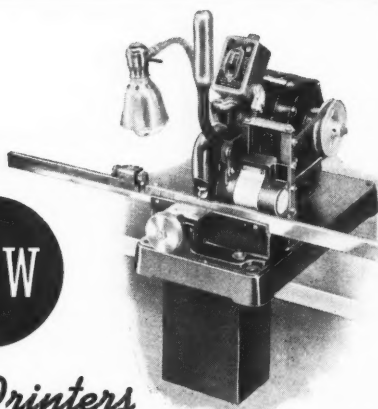
Goes 1939 Football Calendar Sells on Sight

- ▲ 16 pages (9 1/4" x 4") in color!
- ▲ 180 college and university schedules
- ▲ 8-mos. Calendar on cover
- ▲ College colors, nicknames, etc.
- ▲ 1939 Pro Football Schedules
- ▲ Ample space on both covers for advertiser's selling messages

HERE'S a football calendar that every football fan will value for a long time. A remarkable good-will and patronage builder. Every printer can sell it . . . virtually on sight. **SEND NOW FOR FREE SAMPLE AND PRICES**

GOES LITHOGRAPHING CO.

35 W. 61st St., Chicago 53K Park Pl., New York



NOW

Small Printers

CAN MITER THE SPEEDY WAY

The new Economy Model Rouse Vertical Rotary Miterer cuts 700 perfect miters an hour direct from strip material. It is as accurate as the Rouse Master Vertical Rotary Miterer, yet it may be installed at a price within the reach of the majority of printers.

If a study in your own plant shows an average of two units a day devoted to mitering, or extra fine printing demands better corners, the Economy Model Rouse Vertical Rotary Miterer should be installed. The Rouse Vertical Rotary Miterer is easy, simple, and safe to operate.

Complete information on the new Economy Model Rouse Vertical Rotary Miterer will be sent upon request. Write NOW.

H. B. ROUSE & COMPANY
2218 North Wayne Ave., Chicago, Illinois



"Who's the Printer?"

Your customers' salesmen will be the best rooters for you when you print their business cards on Wiggins Book Form stock!

Not that book form cards are so unusual nowadays—but it's the perfectness that makes Wiggins Book Form stock stand out.

Everybody who sees a Wiggins card zipped from a tab with perfect edges will say, "Who's the printer?"

Ask any of these paper merchants for samples, or write to us direct.
New York City
Richard C. Loesch Co.
Pittsburgh
Chatfield & Woods Co.
Cincinnati
The Chatfield Paper Co.
Detroit
Seaman-Patrick Paper Co.
Grand Rapids
Carpenter Paper Co.
Houston
L. S. Bosworth Co., Inc.
St. Louis
Tobey Fine Papers, Inc.

The John B.

WIGGINS

1152 Fullerton Avenue
CHICAGO
Book Form Cards
Compact Binders



REBUILT MACHINERY

GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

CYLINDER
PRESSES:

Two-color Miehle 56-
62-65-70.

Single color Miehles,
all sizes.

Babcock and Premiers.

No. 4 Miehle Auto-
matic Unit.

NOTE: Feeders and
extension deliveries
for above machines
if desired.

FIRST SEE IF
**HOOD
FALCO**
HAS IT

CUTTERS, ETC.
Power Cutters—all
standard makes.
Cutters and Creasers.
Stitchers. Folders.
Patent Base.

AUTOMATICS
AND PLATENS:

Miehle Verticals.

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Kellys.

Miehle Newspaper

Press, 4 page, 8 col.

10 x 15 and 12 x 18

Kluco and Miller

Units.

C. & P. Craftsman

Automatic. Open
jobbers, all sizes.

Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

HOOD-FALCO CORPORATION

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Chicago Office: 343 S. DEARBORN ST., Tel. Harrison 5643

SEE

ATF's huge exhibit at the

Show!

ONE ★ among a dozen stars...in the largest single space at the Show!

ATF is spot-lighting the Kelly Clipper because of its success and its revolutionary features. But ATF's 6000 square feet of display space will be jammed with revolutionary features...in letterpress and offset equipment and accessories, rubber plate printing and supplies. Some will be on display and demonstrated for the first time anywhere. Others, you've heard about, but never seen. See them all, watch them in operation and analyze them in terms of your own needs. The ATF exhibit will be the largest at the Show...it will contain a greater variety of equipment than any other. Don't miss it! ★Your ATF Salesman has tickets, ask him!

American Type Founders

200 Elmora Avenue • Elizabeth, New Jersey
Branches and Selling Agents in 24 Principal Cities



1001 PRINTING USES

HOLLISTON TAG-LABEL-SIGN CLOTHS

ALSO CLOTHS FOR

OFFICE FORMS • FACTORY FORMS • MAPS
CHARTS • INDEXES • CATALOG AND
LOOSE LEAF PAGES • INSTRUCTION
MANUALS • CERTIFICATES • LICENSES
ADVERTISING NOVELTIES • ETC.

THE HOLLISTON MILLS, Inc., Dept. C5, Norwood, Mass.
BOSTON NEW YORK PHILADELPHIA CHICAGO

WRITE FOR SAMPLES and PRICES



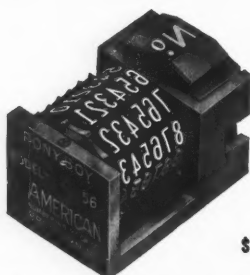
FREE INSTRUCTION

Chart gives step-by-step
direction—shows exactly

How—to Make PHOTO-OFFSET Plates WHAT—FORMULAS to Use in Each Step

Going offset? Get started right. Send for your free copy of this new Chart, formulas—valuable, practical—written in non-technical language; any beginner can easily understand and use in making plates for any make offset press. Whenever you need counsel, send us the facts—we'll help you.

LITHO CHEMICAL & SUPPLY CO.
63 Park Row New York, N. Y.



AMERICAN PONY BOY MODEL 56

No 654321

Facsimile Impression

SMALLEST STOCK MACHINE MADE

AT ALL BRANCHES AMERICAN TYPE FOUNDERS AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

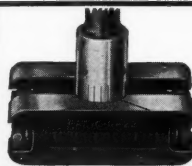
The British National Magazine for Practical Printers

THE BRITISH PRINTER

(BI-MONTHLY)

Subscription Rates: 6 issues \$3.25;
12 issues \$5.75; 18 issues \$7.90.

2/4, COCKSPUR ST. • LONDON, S. W. 1



THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham
Quoin Company

174 Fort-Hill Square, Boston, Mass., U.S.A.

DON'T SACRIFICE YOUR OLD CUTTER
MODERNIZE IT ECONOMICALLY WITH A

POWER GAUGE

Moves the gauge back and forth by power!

Write to POWER GAUGES, 304 HUDSON ST., N. Y. C.



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Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

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CHICAGO, ILLINOIS Telephone Monroe 6062

STOP OFFSET

Get your free copy of this new
bulletin—"10 Ways to Avoid Offset."
Valuable—practical—shows how to save
money—improve presswork.

FREE

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for Lithographers, Printers, and
Newspaper Publishers. Also Presses
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Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

Vandercook & Sons now manufac-
ture Vandercook and Hacker Proof Presses in 35
models and sizes, and Hacker Block Levellers, Gauges,
and Test Blocks. Outline your requirements for circulars giving details of performance, and prices.

VANDERCOOK & SONS 904 No. Kilpatrick, Chicago
214 East 45th St., New York

BRONZERS

The Milwaukee Flat-bed Bronzer is
used with both flat-bed and offset
presses. Sizes run from 19" to 75"
also rebuilt machines. Guaranteed
performance.

C. B. HENSCHEL MFG. CO. Milwaukee, Wisc.

STEWART'S EMBOSSEING BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let
press run until dry. Sheets 5 3/4 x 9 1/2 inches \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER COMPANY
205 W. Wacker Drive, Chicago, Illinois

"We'll have to do this job over!"

**LOOK AT IT . . . THIS PAPER
DOESN'T MATCH OUR PREVIOUS
DELIVERY IN COLOR OR FINISH!"**



**"HE WOULDN'T GET THOSE
REJECTIONS ON LOW-COST
JOBS IF HE STANDARDIZED
ON MANAGEMENT BOND."**

**"RIGHT... BECAUSE IT'S
WATERMARKED, UNIFORM.
HE COULD MATCH BOTH
COLOR AND FINISH."**



COMPLAINTS . . . rejections . . . expense. That's what you let yourself in for when you run low-cost jobs on unknown, untried paper. If a re-order comes in, you'll find it's hard to match the original job in color, finish or printing. And often you can't even identify the paper which you used before.

Avoid rejections. Keep your customer and keep him happy by putting his work on a *known*, reliable paper. Use Management Bond—a Hammermill product especially made for low-cost jobs.

Management Bond is *watermarked*. You can identify it instantly. It's *uniform*. You can always match any previous job in color, weight or finish. In your shop Management Bond prints fast and clean and profitably. In your customer's office it's a sturdy, dependable paper . . . an efficient and economical

worker on scores of low-cost jobs.

Management Bond comes in white and 10 colors, in a standard range of weights and sizes. You can get it quickly through regular Hammermill Agents. Send the coupon today for your free copy of the Management Bond Portfolio. It will help you land the low-cost jobs.

MANAGEMENT BOND

A HAMMERMILL PRODUCT

HERE'S A SALES ASSISTANT TO HELP YOU LAND ORDERS

The 1939 Management Bond Portfolio contains specimens of 17 different business forms adaptable to most organizations. Includes sets of forms for your customer to try in his own office. Tells how to design a printed form, what sizes to use for economy. *Send for copy.*



Send for it!

Hammermill Paper Company 1P-M-AU
Erie, Pa.

Please send me the 1939 Management Bond Portfolio of printed forms.

Name _____

Position _____

(Please attach to your *business* letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers

The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by The Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 103 • August, 1939 • Number 5

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

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Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Warwick Building, Hamilton Street, Sydney, N. S. W. Australia.

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Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.

Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.

ORBIS, P. O. Box 240, Praha, Czechoslovakia.

Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

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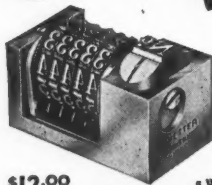
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Write on your company letterhead for sample, prices and full information.

TI-PI COMPANY, 708 E. 18TH STREET, KANSAS CITY, MO.

RUBBER PRINTING PLATES AND CUTTING TOOLS
Make your own tint plates—Print perfectly on all presses—with all inks on all papers.

86 WAYS TO LAND PROFITABLE ACCOUNTS



\$12.00

5 Wheels, Solid Plunger, Slide Plunger, \$1 Extra.

—all by means of typographic numbering. See page 4 of the novel, useful booklet "Numbering for Profit." If you haven't a copy, write for one.

WETTER NUMBERING MACHINES

SOLD BY ALL DEALERS AND BRANCHES
AMERICAN TYPE FOUNDERS
MANUFACTURED BY WETTER NUMBERING MACHINE CO.

MEGILL'S Spring Tongue GAUGE PINS
Patent



QUICK ON . . . The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Reg. U. S. Pat. Office

MEGILL'S GAUGE PINS

FOR JOB PRESSES

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—and the best. Circular on request.

THE EDWARD L. MEGILL COMPANY
The Pioneer in 1870

763 Atlantic Avenue
Brooklyn, New York

MEGILL'S Double Grip GAUGES
Patent



WISE GRIP . . . adjustable . . . used for any stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under the heading "Situation Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer is qualified to make the most money. Many have graduated from this long established school. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 950C, Chicago.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

BUSINESS OPPORTUNITIES

PRINTING BUSINESS AT SACRIFICE—Nine-year commercial estab., 3 automatic jobs-cylinder; power-operated cutter, stitcher, and perforator; drill. Doing fair business, city in Oklahoma—low overhead. Several other business connections reason for selling. \$5,000.00. Terms. G 274.

JOB SHOP—Established 40 years. Equipment appraised at \$12,250.00. Unusual opportunity for expansion. Midwest town of 70,000. Reason for selling, death of proprietor. Price \$5,500. \$1,000 will handle. G 288.

KEEP YOUR PLANT BUSY! We furnish 40 Profit-Making, Tried and Tested Printing Plans prepaid for \$1.00. Satisfaction guaranteed. Advertising Course \$1.00. Also 50 Mail-Order Plans for \$1.00. ASSOCIATED MANAGEMENT, 5120-IP Oakland Street, Philadelphia, Pa.

FOR SALE

This advertisement is directed to 25 printers only who are interested in receiving a full set of the Tucker Letterhead Idea Service (12 issues) including Issue No. 13 FREE, at the remarkably low price of only 50c per copy. More than 135 outstanding, type-set letterhead designs for only \$6.00. Remember, there are no more than 25 sets available. Send your order now—don't wait. TUCKER LETTERHEAD IDEA SERVICE, New Philadelphia, Ohio.

THREE-COLOR KIDDER 36" by 48" Roll Product Rotary Press, complete with 10 h.p. Alternating Current, 3 phase, 60 cycle, 220 volt General Electric, variable speed Motor and Cutter-Hammer Controller, with push button stations. Good condition. Immediate delivery. For further particulars address G 287.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn Street, Chicago, Ill.

FOR SALE—Monotype Keyboard and caster; excellent condition; used four years. A bargain. Terms. Herb Morrison Printing Co., Tucson, Arizona.

WRITE ADS? Any kind. Ask for proofs helpful, zippy, inexpensive little black cuts. Harper's, 283-k E. Spring St., Columbus, Ohio.

FOR SALE—38-inch Seybold auto cutter; rebuilt and fully guaranteed. G-5

See our ad—look up Buyers' Guide in index now. W. L. Moore, 4835 Woodward Avenue, Detroit, Michigan.

OFFSET PRESS and complete plate making equipment. Like new. Bargain. Box 483, Jackson, Tennessee.

SITUATIONS WANTED

Executives and Managers

EXECUTIVE—38, employed in medium sized New England plant desires to connect with organization needing practical production manager or take full charge. Successful in obtaining employee cooperation and low costs under most difficult conditions. Experienced in composition, stonework, presswork, bindery—forms, advertising, colorgraph and bookwork; cost accounting, estimating, purchasing. Del. Md., Va. or N. C. preferred. G 289.

PRODUCTION MAN—superintendent, estimator, customer contact, buyer, a practical printer with 25 years' experience. University graduate, 41; desires permanent connection, will go anywhere. If you want a high type man of ability who will fit into your organization, write G 277.

PRINTING SUPERINTENDENT—now employed seeks new connection. 25 yrs. experience Chicago and Middle West as production man and superintendent. Best possible references and record. Practical man—estimating experience; married. Replies strictly confidential. G 285.

ASSISTANT TO MANAGER AND ESTIMATOR. Experience: 5 years as estimator and production supervisor; 4½ years printer, linotype operator. College graduate; single; age 30. References as to character, habits and ability. Paul H. Beve-ridge, 316 S. Ninth St., Monmouth, Illinois.

EXECUTIVE—20 yrs. unexcelled exper. in fine book, publication, commercial printing. Seasoned production, business, general manager. Warrants investigation. G 987.

ROTAGRAVURE EXPERT—Rotary, sheet-feed, color—can make his managerial abil. and prac. exper. pay you. G 263.

Bindery

BINDERY FOREMAN, one who knows cost and production, and how to finish, forward, rule, cut stock, set and operate bindery machines, interested in making a change. G 290.

Composing Room

OLD-TIMER—floorman, estimator and layout to lockup; create modernistic typography; unusually active, useful man for medium-sized shop; meet public, worth knowing; experienced shop foreman; don't have to be told twice. East or South East. Union. G 276.

TYPOGRAPHER—21 years experience in modern methods. Mark-up, agency ad-composition, Lino & Mono makeup, catalog and direct-mail, Ludlow composition. Available short notice. Prefer Mid West. G 286.

LINO OPER.—20 yrs. exp. 2,000 lines, clean, jobs, ads, book, news, make-up, Ludlow, service machine. Union or unorg. Western states preferred. G 291.

MACH.-OP.-PRINTER—Fast; 20 yrs. city-country; married; no booze or tobacco; go anywhere; union or unorganized. Festus Gunn, Montgomery City, Missouri.

Pressroom

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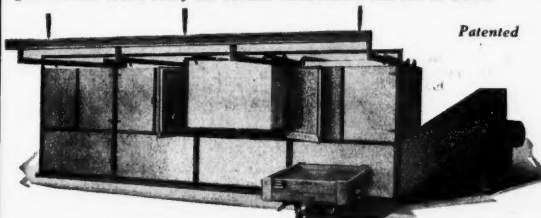
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Keeping in Touch

PEA GREEN—"As like as two peas in a pod" is a proverb which is utterly ignored by the U.S. Department of Agriculture. Peas aren't alike, even if they come from the same



pod, says their Bureau of Standards, which classifies these roly-poly little vegetables into groups according to size and color. Distinguishing various sizes isn't particularly difficult, but sorting peas according to color is more tricky. So when FOOD INDUSTRIES magazine decided to print up an insert describing these classifications they called on Arthur Allen,

the noted color consultant, to match in printing inks the "pea greens" which the Department of Agriculture had set up as distinguishing between Grade A and Grade B peas. Slight shade variations would make the "pea color guide" useless. But Mr. Allen did the job so that no one could be led astray by false pea colors. Oh yes, one thing more—the insert was printed with IPI pea green inks.

AT HOME—TIME INC., is "at home" this summer to TIME, LIFE and FORTUNE subscribers visiting New York. A whole floor of the TIME and LIFE Building in Rockefeller Center has been turned into a Subscribers' Library with books, magazines, home town papers, movies, television and other attractions to entertain visitors. One of the most interesting sections of the floor is devoted to telling how TIME and LIFE are produced. The story of ink is an integral part of the production sequence, for it was IPI's instant-drying Vaporin that helped to make possible the remarkable speed printing schedules for which these magazines are famous. A proof press, installed at the exhibit, demonstrates how much faster Vaporin dries than ordinary inks. We could fill up the rest of this column telling you about other features of this novel "Subscribers' Library" of TIME's but why not discover them for yourself? TIME will gladly send a guest card to friends of IPI. Simply write to TIME INC., Room 27-07, TIME and LIFE Building, Rockefeller Center, New York.



PIONEER PRINTER—A few months ago we ran an item in which we mentioned Stephen Daye, who set up "the first printing press in America in 1638." One of our readers has written to us to point out that Mr. Daye was not the first printer in America—he missed the honor by exactly 99 years. The first press in America was actually in operation a good many years before the Pilgrims landed. It was established in 1539 in Mexico City by Juan Pablos, just 20 years after Cortes had conquered the Aztecs. It is doubtful that Senor Pablos used IPI inks, but just the same we are glad to give him his full due as the true pioneer printer of the Western World.



INTERNATIONAL PRINTING INK

DIVISION OF INTERCHEMICAL CORPORATION
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Buyers' Guide

A ready reference buyers can depend upon for sources of supply. Manufacturers: This Business Directory offers good visibility at low cost for smaller advertisers and extra lines of larger advertisers. A listing of your products here reaches influential buyers when buying is done, and clinches sales. Note our policy permits display—see low rates below.

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ZINC CUT, MAXIMUM SIZE 4 SQ. INCHES WESTER 2100
CHICAGO

Bookkeeping Systems, Printing Schedules

FRANKLIN PRINTING CATALOG—Complete Catalog of Printing Costs—40 Sections. Bookkeeping Systems for Printers—Get free descriptive folders. Porte Publishing Co., Salt Lake City, Utah.

Books

BOOKS on all engraving and printing processes, offset, art, photography, silk screen, block cutting, etc. Size and screen finders and other helps. List free. Commercial Engraving Publishing Co., 34-V North Ritter Ave., Indianapolis, Indiana.

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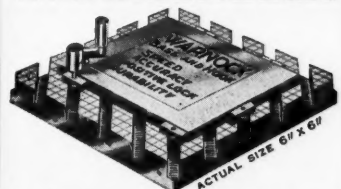
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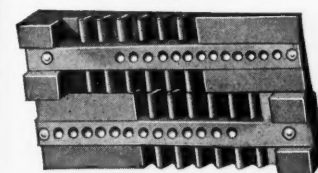
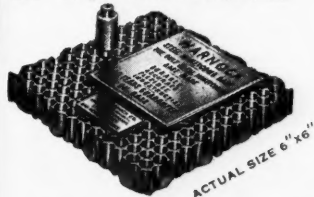
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The Inland Printer

August, 1939
Volume 103 • Number 5

*The Leading Business and
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World in the Printing and
Allied Industries*

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J. L. Frazier, Editor

Frank S. Easter, Promotion

Lee W. Sagers, Assistant Editor

E. H. Bratlie, Circulation

Western Advertising: William R. Joyce, 205 West Wacker Drive, Chicago

Eastern Advertising: John E. Allen, at 522 Fifth Avenue, New York City

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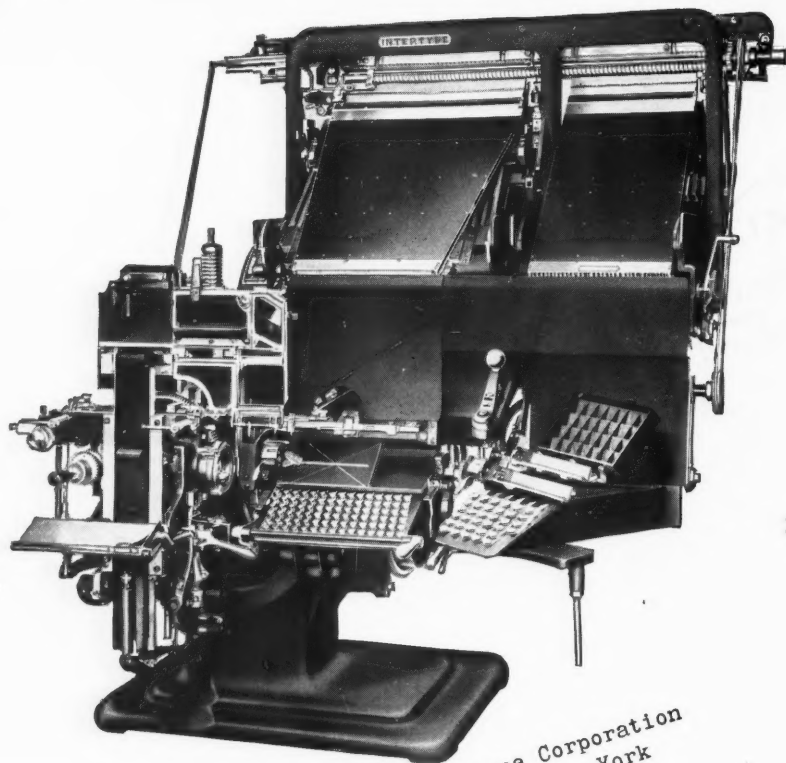
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